AUTUMN 2025

A CATALOGUE *of* RECENT ACQUISITIONS

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Autumn 2025

A Catalogue of Recent Acquisitions

From Friday 24th October 2025

Sanders of Oxford is pleased to present fifty of our most interesting recent acquisitions. Over the past few months we have been busy cataloguing a collection of fine and decorative prints spanning a diverse range of subjects, engravers, and prices.

All works are available to purchase and will be on display in the gallery.

Sanders of Oxford.
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D Thumpcushion

VICAR & MOSES

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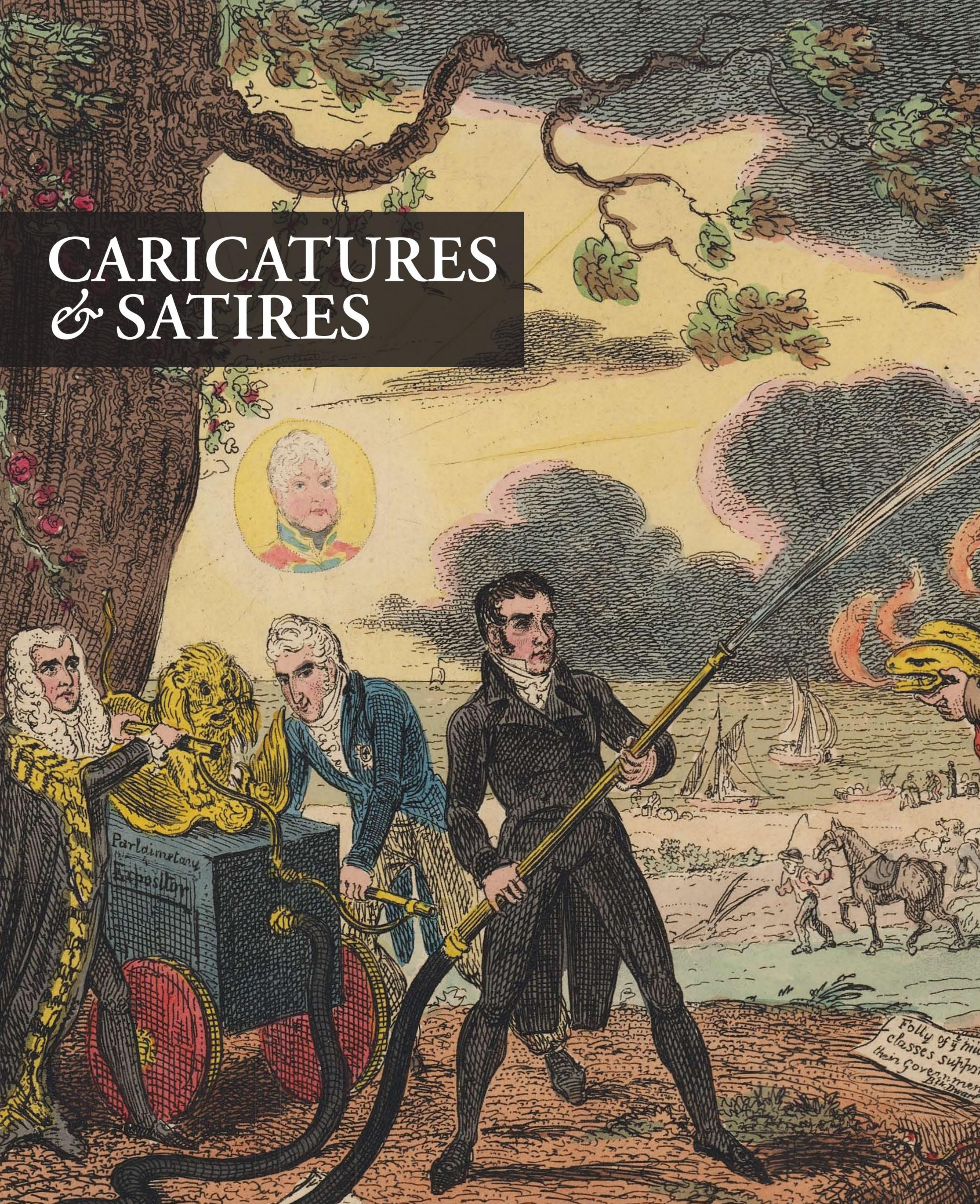
CARICATURES & SATIRES


Parliamentary Expedition
His Royal Highness has enjoyed prosperity with the people he will prove himself ready to share their privations his Royal Highness relinquish 50,000 a year of his income & years not but it will be rec.d as intended
House of Commons Dec.r 4th 1817
Ponsonby
Mur.y Camden
10,000
400
Folly of ½ the classes suppos their Govern.t
Bth. Dwar

A PATRIOT LUMINARY EXTINGUISHING NOXIOUS GAS!!!___
SPENCEAN PLAN
Pubd by A. Beugo Print dealer 38 Maiden Lane Covt Garden Feby 26 1817.
"Sir, I will not shew my friendship for the people by telling them falsehoods. (a loud cry of hear, hear!) I will not be party in practising?
delusion on the people. (Hear, hear!) I do not blame the Petitioners, but I blame the false creators of the petitions for having represented to declare, that universal Suffrage, was a right for which our forefathers shed their blood. (hear, hear) Sir, I would not be party to telling the people, (murmurs, murmurs!) that twelve hundred years ago, this Country enjoyed a perfect Constitution. (hear, hear!) Twelve hundred years ago!!— in what history is it to be found, that this Country enjoyed a free & perfect Constitution. At all,
at that period? what description of the state of this Country in that respect, for 9 or 10 hundred years before? Slaves before a despot! Vassals of the Barons. Depending upon their nods, upon their Caprice. (hear, hear) Then Sir, was this country enjoying a free & perfect Constitution.
100 mortars 1 Leg Saunders to succeed the British Constitution (Laughter & loud applause)

01. A Patriot Luminary Extinguishing Noxious Gas!!!___
George Cruikshank
Etching with original hand colouring
Pubd by A. Beugo Print dealer 38 Maiden Lane Covt Garden Feby 26 1817.
Image 223 x 335 mm, Plate 250 x 347 mm, Sheet 273 x 378 mm

A caricature about the debates over Universal Suffrage in 1817 and an allusion to the idea that using gas lights was a noxious invention.

M. Dorothy George in their 'Catalogue of Political and Personal Satires in the British Museum', IX, 1949, describes the scene depicted as Henry Peter, 1st Baron Brougham and Vax, directing a jet of water from a firehorse, at flames coming from the mouth of Lord Thomas Cochrane, who stands astride a large and oddly shaped urn that has two looping symmetrical pipes, which Cochrane is holding onto and have the heads of serpents.

William Cobbett, who forms the figure-head for the container, has his hand supporting the serpent heads. Flaming gas jets spurt forth from the mouths of Cobbett, the serpents, and from his pocket hangs a fat purse inscribed 'My Politics'. Sir Frances Burdett is behind and with his back to Cobbett, and Cochrane, with folded arms, is in a similar position, but lower down and against the back of the container.

Two shorter serpent-pipes are looped against the sides of the container, terminating in the profile heads of Hunt, wearing a hunting-cap, and (presumably) Thomas Evans, whose pipe is inscribed 'Spencean Plan..'

Over Evans's pipe hang little serpents, darting their fangs towards Brougham. The second pipe is not visible, being on the farther side of the urn, but is represented by Henry Hunt's head, parallel with that of Evans, all with flames from the gas coming from their mouths.

Cochrane's left foot rests on the edge of a large tricolour disk (a cockade) which ornaments the side of the urn and is supported upon crossed daggers. He leans against the head of a golden calf which rests on the upper curve of the urn. The container rests on a low stand of four curved legs, round and below which are adders, toads, and a lizard, all discharging venom against the low rocky platform on which Brougham stands.

The urn is filled with gas by a pipe issuing from a furnace on the extreme right, which a kneeling simian-like demon, wearing a bonnet rouge, is stoking with newspapers, while he blows at the flames. In his right hand is 'Cobbe[tt's] Political Register'; in his left: 'Examiner Jany 26 Page 53 a continued experim[ent] at exciting an insurrection. d° P 82 Feb 9th'.

At the creature's feet are other papers: 'Statesman', 'Morning C[hronicle]', 'Black Dwarf', 'Independent Whig', 'Hones Reformers Register', 'Spa Fields Resolutions' [see No. 12869, &c.], 'Br—kes's Club for Keeping new members out of Westminster'. Behind the furnace and the urn are black clouds; from these (right) a Fury emerges, with snakes for hair, holding in the right hand a firebrand, and in the left writhing serpents, crows, and bats in the dark cloud filled sky above.

On the left 'Parlaimetary [sic] Expositor', a box on wheels with two handles for pumping at which Eldon (left) in wig and gown, and Castlereagh (right) are working. On this is a (carved) British Lion trampling on a crowned eagle, to represent the defeat of Napoleon. Behind and on the extreme left is the trunk of an aged oak, wreathed with roses. On the ground at Brougham's feet are papers: [1] 'His Royal Highness has enjoyed prosperity with his people he will prove himself ready to share their privations his royal Highness relinquishg £50,000 a year of his income & fears not but it will be recd as intended House of Commons Decr [i.e. Feb.] 7 1817'. [2] 'Marqs Camden 10,000'. [3] 'Ponsonby 400'.

In the background (left), between the oak and the gas-urn, is the sea-shore with small trading vessels collecting casks, &c., and, in front, a man leading his horse to a plough, and others sheep-shearing. Partly hidden by the tree is a disk or a rising sun, containing the bewigged head of the Regent (cf. No. 12867 A).

Below the design are Brougham's words: ""Sir, I will not show my friendship for the people by telling them falshoods.—(a loud cry of hear, hear!)—I will not be party in practising delusion on the people.—(hear, hear!)—I do not blame the petitioners, but I blame the fabricators of the petitions for having ye assurance to declare that universal suffrage, was a right for which our Ancestors shed their blood.—(hear hear)— Sir I would not be a party in telling the people (monstrous assertion!) that twelve hundd years ago, this Country enjoyed a perfect Constitution.—(hear, hear!) Twelve hundd years ago!!—in what history is it to be found, that this Country enjoyed a free & perfect Constitution at all, at that period? what do we know of the state of this Country in that respect, in ye year 618 two hundd years before ye difft Kingdoms of the Saxon heptarchy were united under one Monarch—(hear her) these Sir, are they who after poring for days & nights & brooding over their wild & mischievous schemes, rise up with their little nostrums & big blunders to amend the British Constitution! (laughter & loud aplause) vide Mr Br—gh—ms reply to Ld C—ch—ne Feby 14th 1817."

This print is a second state impression. In this state the Prince's disk has been moved upwards, and is an unmistakable sun irradiating the gap in the clouds above Castlereagh's head, the enclosed head is smaller with no element of caricature. A fourth paper, apart from the others, has been added to those at Brougham's feet: 'Folly of ye Middling classes supporting their Goverment Blk Dwarf'. (The chief article in Wooler's paper on 12 Feb. was on 'The Folly of the Middle Classes, In supporting the present System'.) The water from Brougham's hose in inscribed 'Westr Cordial'.

BM Satires 12867

Condition: Three short repaired tears: two in the right and just into the image and one bottom right and just into the inscription space.
[53640]
£450

West Coast

SPENCEAN Plan

My Politics

Folly of ye middling classes supporting their Government
Bit. Dwarf

By Kes's Club for keeping new members out of Westminster

02. John Bull and the Sinking-Fund _ a Pretty scheme for Reducing the Taxes - & paying off the National Debt!__

James Gillray
Engraving with original hand colouring
Pubd Feby 23th 1807. by H. Humphrey 27 St James's Street.
Image 241 x 343 mm, Plate 247 x 347 mm, Sheet 297 x 400 mm

JOHN-BULL and the SINKING-FUND – a Petty scheme for Reducing the Taxes – & paying off the National Debt!
Patience, Johnny! - ar'nt I tossing away as fast as I can? ar'nt I reducing of your Taxes to 17 & 6 in the Pound? why you ought to think yourself quite comfortable & Easy, Johnny!
THE SINKING-FUND i.e. TAXATIONS of 42 Millions pr Annum
Rock of Broad Bottomd Security

A James Gillray caricature about Lord Henry Petty's plans for managing the National Debt during the Napoleonic War. M. Dorothy George in their 'Catalogue of Political and Personal Satires in the British Museum', VIII, 1947 describes this caricature as John Bull on his hand and knees on a flat rock labelled 'Rock of Broad-Bottom'd Security.' On his back is an enormous money bag labelled 'The Sinking-Fund - i.e - Taxations of 42 Millions pr Annum.'

Petty stands astride the open bag on the guineas, shovelling a cascade of coins to the greedy crowd below who stand outside the stonewalls of the Treasury, left. John Bull is looking up and saying, "Toss away! Toss away! my good Boy! toss away!!! - oh how kind it is, to ease me of this Terrible Load!" Looking down, Petty replies, ""Patience, Johnny! - ar'nt I tossing-away as fast as I can? ar'nt I reducing of your Taxes to sh/17 & 6d in the Pound? - why you ought to think yourself quite comfortable & Easy, Johnny!"

The crowd to the left include Windham, who stands closest catching coins in his hat; Lord Temple with his back to the rock catching the coins which overflow from the the robes of Lord Grenville. Between Grenville and Windham stands the Marquis of Buckingham with a hat brimming with guineas. Behind Buckingham Howick holds a large hat above his head. In the foreground Sidmouth bows forward to catch some of the overflowing coins from Grenville's robes and between him and Temple stands a dog, his mouth open gaping for coins, and his collar engraved 'Vansit[tart]', a reference to the Secretary of the Treasury Nicholas Vansitart.

Behind Grenville, coins fall on Ellenborough's head. Sheridan is in the foreground dressed as Harlequin, a wooden sword behind his back, he bows holding his fools cap out for coins. Behind him Lauderdale, in Highland dress, holds out a Scots cap. Standing above Sheridan Moira holds an enourmous cocked hat trimmed with the Princes' feathers receiving a large cache of coins, and in his right hand are papers marked 'Price of Stocks'. Between Moira and Ellenborough the Duke of Clarence hold ups a chamber pot inscribed 'Royal Jordan'. Behind the Duke of Clarence is the Duke of York. To the left stands Erskine holding open the Purse of the Great Seal. Next to Erskin is Spencer holding a cocked hat, and Norfolk holding a punchbowl inscribed 'Majesty of the People' the toast given by him which contributed to his removal from the Privy Council. An aquiline profile, next to Norfolk, suggests George Hanger. A youthful face on the extreme left. may indicate Lord Holland.

Within the shadow of the Treasury gate other hats are held out, suggesting many more within. On the right are members of the Pittite opposition including Eldon, Castlereagh,and Canning. Castlereagh, his hair standing up and his hat falling off holds a long scroll headed 'Financial Resolutions', and is saying, "My Sinking Plan would have cleared it off in half the Time!!!!" Next him, Canning, wearing his hat, stamps and clenches his fists, saying, "O! the Petty Cheat! that Sinking-Fund was our invention! - & not to If a Snack of it at last! Oh! Oh! O."

Next to him a man demurely raises his hat saying, "a few Scatterings this way, would be very acceptable indeed." Perceval, on the left, tugs at his barrister's wig, saying, "Not a single Fee! - not one Shovel for us! - O! - O! - O!!!"Behind them and right, on a high massive pedestal inscribed 'Sacred to the Memory of departed Greatness', is the lower part of a shattered column faintly lettered 'W Pit[t]'. Behind this is a weeping willow.

BM Satires 10704

Condition: Excellent, full margins, small dots of glue on verso from former album backing. On J. Whatman watermarked paper
[53639]
£1,200

Patience, Johnny! - ar'nt I tossing away as fast as I can?
Taxes to - 17sh & 6d - in the Pound! - why you ought to think
yourself quite comfortable & Easy, Johnny!

— Toss away, toss away! my good Boy, toss away!!
oh how kind it is to ease me of this Terrible Load.

THE
SINKING-FUND
i.e. — TAXATIONS
42 Millions pr Annum

Roy. Jord.

Price of Stock

Hooke
Broad-Bottom'd Secon

03. A Country Attorney and his Clients. Avocat de la Campagne avec ses Clients

[Anonymous]

Mezzotint with original hand colouring

Printed for & Sold by Bowles & Carver, No. 69 in St. Paul's Church Yard London.

Image 320 x 251 mm, Sheet 343 x 251 mm

A satirical mezzotint droll depicting a country attorney seated left at a desk dressed casually wearing a red turban, robe, and glasses holding a quill in his mouth, his right hand lifted, his clerk to his left, while his clients offer him payment in the form of a dead rabbit, a chicken and a suckling pig, deeds lie on the floor, a map on the wall, and books entitle *Strange Reports* and *Burn's Justice* sit on a shelf top tight.

BM Satires 3766, Lennox-Boyd ii/ii

Condition: Trimmed to the image top and sides and into the inscription space on the bottom, remargined on top and sides, some staining and scuffing to verso. Framed in an 18th century frame.

[53527]

£750

Published Nov 1st 1796 by SW Fores 50 Piccadilly. Folios of Carricatures lent out for the Evening.
Dont be afraid – let them hang you, that's the worst they can do. you'll see how I'll work them afterwards!
Yes Master – but that be rum kind of Lingo – If so be they hang I, what be I the better for what you do to they"
Woodward del
Comfortable Counsel !!

04. Comfortable Counsel !!
George Moutard Woodward
Etching with original hand colouring
Published Nov 1st 1796 by SW Fores 50 Piccadilly. Folios of Carricatures lent out for the Evening.
Image 300 x 220 mm, Sheet 345 x 235 mm

A rare satire showing a red faced lawyer grilling a younger male. The portly lawyer is stood on the left, he has both his hands raised, fingers pointing in the face of the man. He wears full black robes and white wig. The man on the right is seen leaning back slightly on his toes away from the accusatory fingers of the lawyer. He has his hands in his pockets, his hat under his arm.

Text above figures reads:
Don't be afraid _ let them hang you,
that's the worst they can do,
you'll see how I'll work them afterwards !
Yes Master _, but that be rum
kind of Lingo _ If so be they
hang I, what be I the better
for what you do to they"

BM Satires undescribed

Condition: Toning to corners from album page and glue residue to verso. Trimmed within plate.
[53598]
£400

05. Samson pulling down the Pillars

[Anonymous]
Copper engraving
[Oxford Magazine, 1767]
Image 135 x 110 mm, Sheet 205 x 125 mm

A satirical illustration critiquing the alleged ongoing influence of Lord Bute and its ruinous impact on the British state. Depicted as a Scottish Samson, clad only in a tartan loincloth and Scotch bonnet, Bute is shown toppling four monumental pillars that uphold the temple of government. One lies shattered, the others teeter, inscribed with foundational moments of British liberty, Accession of the House of Brunswick, Revolution 1688, and Magna Charta.

As the temple collapses, the pediment crumbles, casting down symbolic figures and institutions. Liberty herself plummets, clutching her staff and cap. Westminster Hall, a cluster of judges, and a dome resembling St Paul's Cathedral tumble with her, the cross atop the dome grasped by a bishop mid-fall. Figures of authority and nobility are hurled from the wreckage. On the left side Lord Chatham with his crutches, the Marquis of Granby wielding a sword, and an admiral brandishing a trident. On the right side the king, crown dislodged, alongside the queen and two young princes. Two additional crowns and a bishop's mitre also descend.

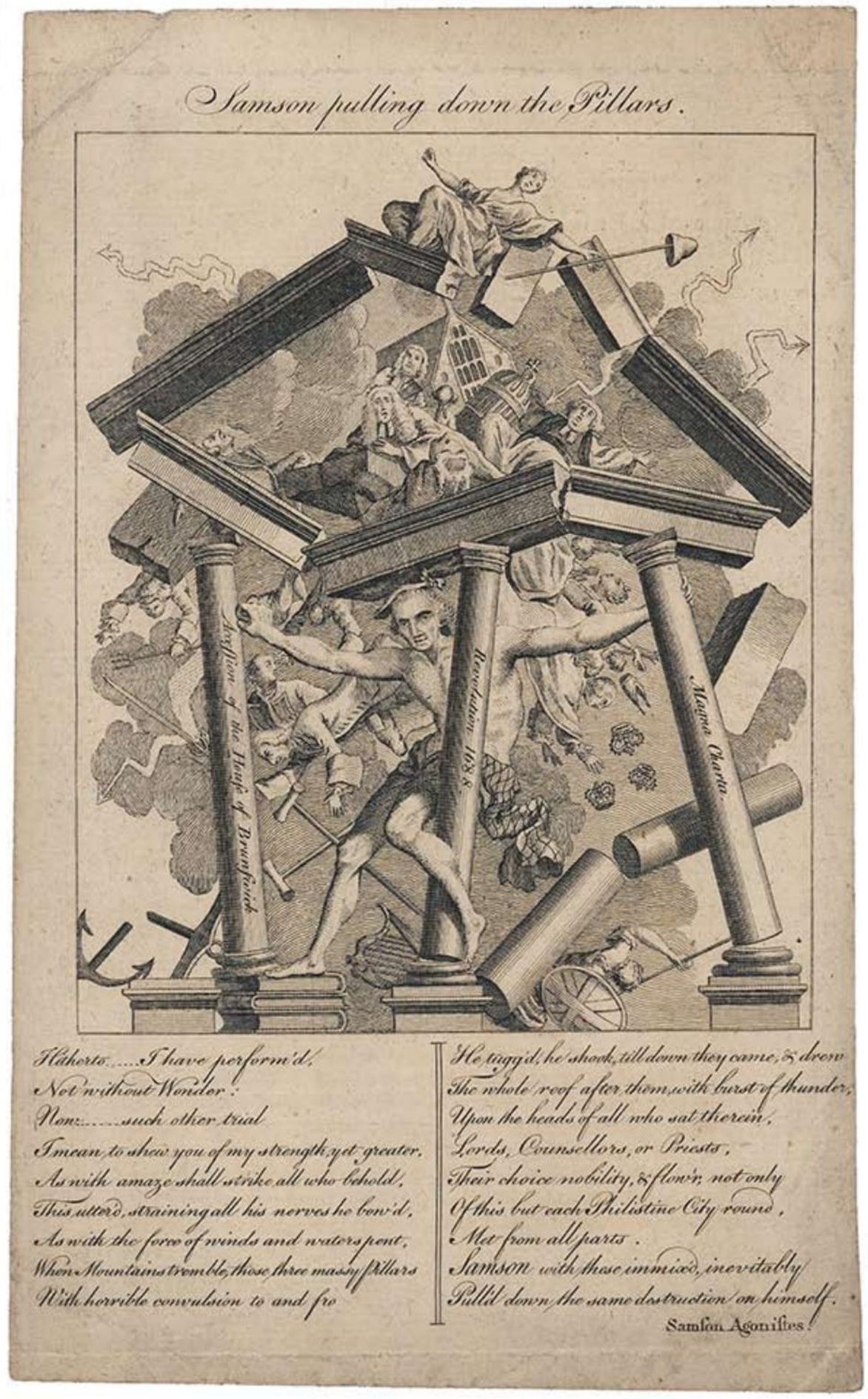
At the base, the earliest casualties lie in ruin, Britannia, the Irish harp, and a broken anchor, emblems of national identity and stability. The entire scene unfolds against a stormy backdrop of clouds and lightning, amplifying the chaos.

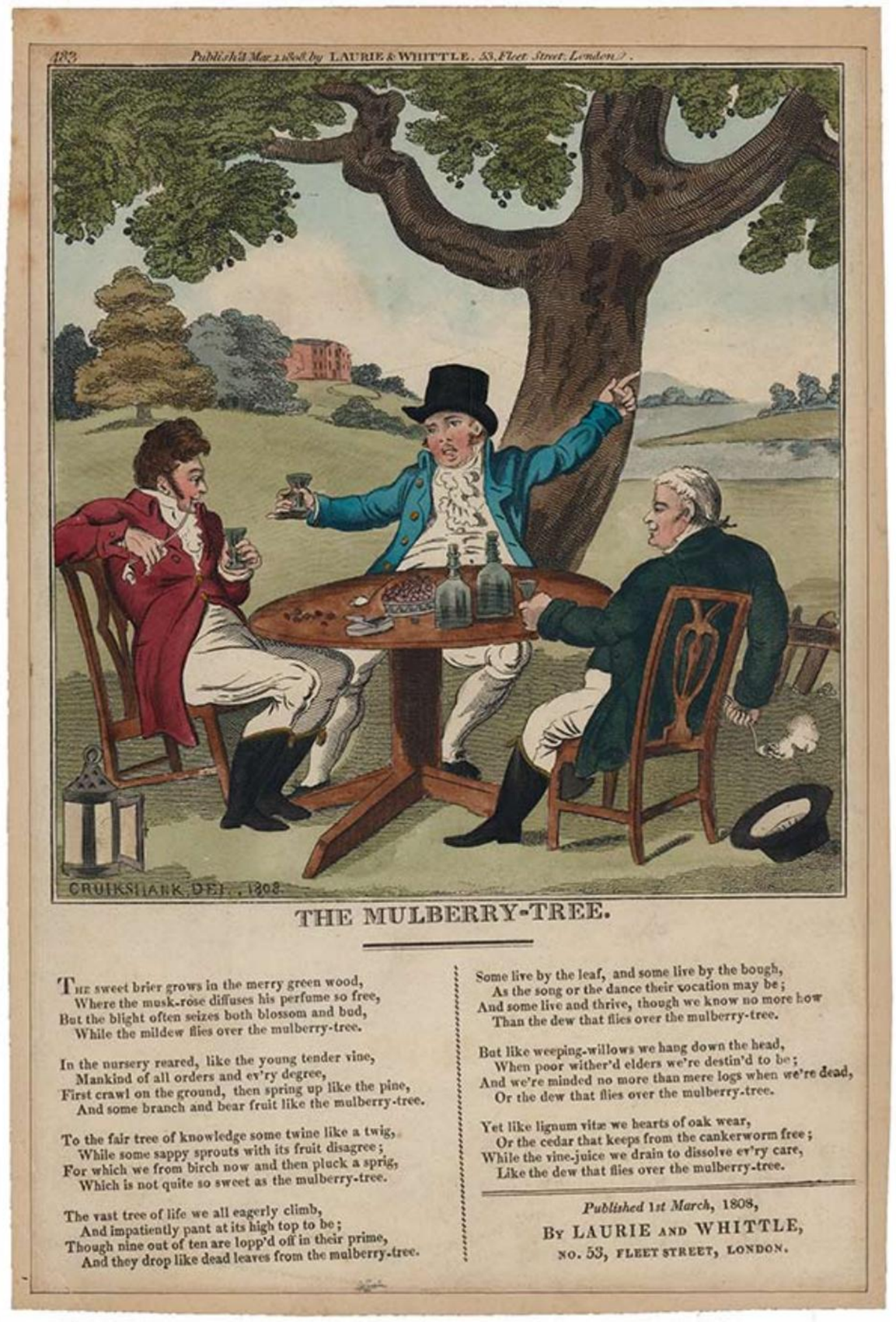
Beneath the image, a poignant excerpt from Samson Agonistes is engraved, concluding with the lines:
"Samson with these immixed, inevitably / Pull'd down the same destruction on himself."

BM Satires 4179

Condition: Surface dirt to sheet. Light creasing to sheet.
[53585]

£75


Samson pulling down the Pillars.
Accession of the House of Brunswick
Revolution 1688
Magna Charta
Hitherto.....I have perform'd,
Not without Wonder:
Now.....such other trial
I mean, to shew you of my strength, yet greater,
As with amaze shall strike all who behold,
This utter'd, straining all his nerves he bow'd,
As with the force of winds and waters pent,
When Mountains tremble, those three massy Pillars
With horrible convulsion to and fro
He tugg'd, he shook, till down they came, & drew
The whole roof after them, with burst of thunder,
Upon the heads of all who sat therein,
Lords, Counsellors, or Priests,
Their choice nobility, & flow'r, not only
Of this but each Philistine City round,
Met from all parts.
Samson with these immixed, inevitably
Pull'd down the same destruction on himself.
Samson Agonistes.


Publish'd Mar. 1 1808. by LAURIE & WHITTLE. 53, Fleet Street, London.
CRUIKSHANK DEL. 1808
THE MULBERRY-TREE.
The sweet brier grows in the merry green wood,
Where the musk-rose diffuses his perfume so free,
But the blight often seizes both blossom and bud,
While the mildew flies over the mulberry-tree.
In the nursery reared, like the young tender vine,
Mankind of all orders and ev'ry degree,
First crawl on the ground, then spring up like the pine,
And some branch and bear fruit like the mulberry-tree.
To the fair tree of knowledge some twine like a twig,
While some sappy sprouts with its fruit disagree;
For which we from birch now and then pluck a sprig,
Which is not quite so sweet as the mulberry-tree.
The vast tree of life we all eagerly climb,
And impatiently pant at its high top to be;
Though nine out of ten are lopp'd off in their prime,
And they drop like dead leaves from the mulberry-tree.
Some live by the leaf, and some live by the bough,
As the song or the dance their vocation may be;
And some live and thrive, though we know no more how
Than the dew that flies over the mulberry-tree.
But like weeping-willows we hang down the head,
When poor wither'd elders we're destin'd to be;
And we're minded no more than mere logs when we're dead,
Or the dew that flies over the mulberry-tree.
Yet like lignum vitæ we hearts of oak wear,
Or the cedar that keeps from the cankerworm free;
While the vine-juice we drain to dissolve ev'ry care,
Like the dew that flies over the mulberry-tree.
Published 1st March, 1808,
By LAURIE AND WHITTLE,
NO. 53, FLEET STREET, LONDON.

06. The Mulberry-Tree

after Isaac Cruikshank
Etching with hand colouring and letterpress
Publish'd Mar. 1. 1808. by Laurie & Whittle. 53, Fleet Street, London.
Image 185 x 175 mm, Sheet 275 x 185 mm

A satirical print accompanying a song titled 'The Mulberry-Tree'. The print shows three fashionably dressed men sat beneath a tree at a table. The men are drunk, with glasses in one hand and pipes in the other. The man in the centre of the scene is singing the song, whilst the other two are leaning back in their chairs listening. The song is comparing the life of humans to that of the mulberry tree.

Song beneath image reads:
'*The sweet brier grows in the merry green wood,*
Where the musk-rose diffuses his perfume so free,
But the blight often seizes both blossom and bud,
While the mildew flies over the mulberry-tree.
In the nursery reared, like the young tender vine,
Mankind of all orders and ev'ry degree,
First crawl on the ground, then spring up like the pine,
And some branch and bear fruit like the mulberry-tree.
To the fair tree of knowledge some twine like a twig,
While some sappy sprouts with its fruit disagree;
For which we from birch now and then pluck a sprig,
Which is not quite so sweet as the mulberry-tree.
The vast tree of life we all eagerly climb,
And impatiently pant at its high top to be;
Though nine out of ten are lopp'd off in their prime,
And they drop like dead leaves from the mulberry-tree.
Some live by the leaf, and some live by the bough,
As the song or the dance their socation may be;
And some live and thrive, though we know no more how
Than the dew that flies over the mulberry-tree.
But like weeping-willows we hang down the head,
When poor wither'd elders we're destin'd to be;
And we're minded no more than mere logs when we're dead,
Or the dew that flies over the mulberry-tree.
Yet like lignum vita we hearts of oak wear,
Or the cedar that keeps from the cankerworm free;
While the vine juice we drain to dissolve ev'ry care,
Like the dew that flies over the mulberry-tree.'

Condition: Grangerised to album page. Toning to sheet, heavier at the top sheet edge. Small tears to bottom left of sheet.
[53588]
£200

07. The Accomplis'd Maid
M. Darly
Copper engraving with hand colouring
[Pub by M Darly 39 Strand May 28. 1778]
Image 308 x 218 mm, Plate 356 x 246 mm, Sheet 394 x 277 mm

A caricature depicting a fat old maid with a large nose at a piano in a drawing room, playing and singing in profile to right. Elaborately dressed and wearing a wig with ribbons and flowers, her natural hair sticks out from under. Pictures hang on the walls, a mirror and bookshelf behind, a chair with and embroidery frame to the left and an open cabinet with sheet music and books on the floor below the piano marked Cottlio[n], New Songs. and Scotch Airs. The joke is that the woman remains unmarried despite her accomplishments due to her looks.

BM Satires undescribed

Condition: A mix of old a new colouring, manuscript in an old hand on the sheet music at the piano. Framed in antique period droll frame.
[53651]
£750

08. The Mouse Catchers.

[Anonymous]
Mezzotint
London, Printed for Robt. Sayer No. 53 Fleet Street, as the Act directs 3d. Octr. 1771.
Image 136 x 112 mm, Plate 150 x 112 mm, Sheet 195 x 146 mm

A miniature mezzotint droll titled The Mouse Catchers. The print shows a man and a woman sat at a round table, a cage is on the table containing a mouse. The man, on the right, smiles whilst cradling a small cat under his left arm. The woman, on the left, looks over the man's shoulder, the cage in her hands.

Chaloner Smith undescribed, Russell undescribed, Lennox-Boyd i/i.

Condition: Wormholes to image around table and above the figures. Heavy toning to sheet. Rust stain to top margin. Diagonal crease across sheet. Sheet folded. Framed in an early 19th century frame.
[53590]
£200

09. O Tempora, O Mores!
Samuel Alken after Thomas Rowlandson
Aquatint with original hand colouring
London, pubd. Jany. 1787 by S. Alken, No. 3 Dufours Plave Broad Street Soho.
Image 330 x 418 mm, Plate 360 x 454 mm, Sheet 423 x 522 mm

A rare, large-scale, caricature depicting three drunken male students passed out around a table on which sits a punch bowl, a bottle, a wine glass. On the right two older men stand near the open door looking on in disgust. Pictures of a suggestive nature are on the walls, a statue of a naked woman on the mantelpiece, along with hunting boots and hat, a violin and hunting prints on the wall point to the men's pursuit of pleasure. On the floor a tub of wine bottles, with further empty bottle strewn next to it along with an open book, a discarded mortar board, and a sleeping dog.

Grego II 407
Joseph Grego Rowlandson the Caricaturist: A selection from his works, with anecdotal descriptions.... 2 vols., London, 1880, Vol. II, p. 407 (Addendum).

Condition: In very good condition. Some slight fading to the original colour, and staining on verso not affecting the recto.
On J. Whatman watermarked paper
[53600]
£1,500

FINE PRINTS & MEZZOTINTS

10. [I. Title-Plate] Carceri d'Invenzione di G. Battista Piranesi Archit. Vene.
Giovanni Battista Piranesi
Etching
Piranesi F. [Paris edition, c.1800-1835]
Image 545 x 413 mm, Plate 545 x 413 mm, Sheet 600 x 462 mm

The reworked title plate of Piranesi's atmospheric early work, the *Carceri d'invenzione*. The plate shows a vast and cavernous underground prison, an unfortunate inmate chained upon a narrow and ruinous ledge above a monumental inscription that records the title of the work. Below, bridges, arches, and wooden gangways are festooned with chains, spikes, ropes, and loops. A large spiked breaking wheel can be seen on the floor of the prison.

The original title, which in earlier strikes reads '*Invenzioni Capric di Carceri all acqua forte datte in luce da Giovani Buzard in Roma Mercante in Corso*,' credits the original publisher Bouchard, but not the artist himself. Subsequent printings, as here, not only credit Piranesi directly, but changed the title of the series to the now familiar name '*Carceri d'Invenzione*.'

The 16 plates of the *Carceri d'invenzione* ('Imaginary Prisons') are amongst Piranesi's earliest major works, and represent the zenith of his architectural imagination. A series of fanciful images of prisons, the *Carceri* were first issued by Bouchard in 1750. Although dwarfed in popularity by Piranesi's later views of Rome, the *Carceri* are widely seen as Piranesi's most innovative and characteristic contributions to etching. Composed of monumental architectural features and nightmarish instruments of physical and psychological torture, the *Carceri* have had a profound effect on Piranesi's various admirers. Chief amongst these was Thomas de Quincey, the British author and self-confessed opium addict, who describes at length the powerful and feverish impact the *Carceri* had upon him and his fellow poet Coleridge.

Hind 1. iii/iv, Robison 29 viii/ix, Wilton-Ely 26 (Later State), F24, C349.

Central horizontal fold. Some repaired splitting and creasing to fold. Minor time toning to sheet from old mount.
Old repaired tear to left of central fold. Partial '*T Dupuy*' watermark (Robinson 80).
[53647]
£3,250

11. The Four Windmills
Wenceslaus Hollar after Jan Brueghel the Elder
Etching
Brueghel prinxit. W: Hollar fecit, 1650., Ex Collectione Arundeliana.
Image 110 x 168 mm, Sheet 120 x 170 mm

Hollar's etching after Jan Brueghel the Elder's painting of a landscape featuring four windmills. Below the foremost windmill is a man with two grain sacks, in the foreground a figure stands by a pair of horses and a cart full of sacks waiting by the roadside. The road is also populated by a dog and two women carrying a baskets walking in the opposite direction to a carriage pulled by three horses. Another two wheeled cart heads off in the distance, with further carts and figures beyond, walking towards a town with a spire in the distance.

Pennington 1215 i/ii

Condition: Trimmed just outside of the image top and sides and just below the inscription, some light staining on the left edge and upper right corner, infill with manuscript repair upper left corner, some thinning to paper lower left corner.
[53636]
£400

22

12. The Three Windmills

Wenceslaus Hollar after Jan Brueghel the Elder
Etching
Johan: Brueghel inv : W: Hollar fecit, 1651. I:Meyssens excudit.
Image 135 x 208 mm, Sheet 144 x 208 mm

Hollar's etching after Jan Brueghel the Elder's painting depicting a river scene flanked by windmills, two on the left river bank, and one on the right with a village with a church beyond. Two spritsail barges are moored on the left bank with further small boats and figures in a flurry of activity in the foreground.

Pennington 1216 i/ii

Condition: Trimmed just outside the image tope and side and just outside the platemark along the bottom, 35 mm repaired tear in upper left in sky, pin hole and stain upper edge of print, and repaired upper right corner.
[53637]
£400

13. A Fruit Piece
Richard Earlom after Jan van Huysum
Mezzotint
Published Sepr. 1st. 1781 by John Boydell, Engraver in Cheapside London.
Image 397 x 520 mm, Plate 416 x 554 mm, Sheet 585 x 450 mm

One of a pair of mezzotint engravings by Richard Earlom based upon Jan van Huysum's 'A Fruit Piece,' and 'A Flower Piece' which are housed in the Hermitage, St Petersburg. Earlom's works show rich bouquets of fruit and flora as they appear in Baroque vases, adorned with reliefs. Various other motifs flank the flowers, butterflies and flies interact with the fruit and buds whilst dew forms on the petals.

Inscriptions on plate: lettered within image of the plate, '*Jan Van Huysum / fecit 1723*', and below image with *'J. Van Huysum pinx.t / Rich.d Earlom sculps.t / 1781/ Published Sepr 1st 1781 by John Boydell [coat of arms] Engraver in Cheapside London*.'

Hollstein (after Huysum) 6, Le Blanc 55, Wessely 144, Lennox-Boyd Second Scratched state v/v

Condition: Strong impression. Slight thinning to top sheet edge. Light crease to top centre of plate. Light foxing to sheet edges. Bears collectors stamp to verso.
[53650]
£1,800

14. A Fruit Piece
Richard Earlom after Joseph Farington after Michelangelo di Campidoglio
Mezzotint
Published Septr 30th, 1776, by John Boydell Engraver in Cheapside London.
Image 267 x 352 mm, Plate 308 x 352 mm, Sheet 487 x 670 mm

A mezzotint of a fruit piece, after a drawing by Joseph Farrington. The original painting by Michelangelo di Campidoglio, part of the collection of over 400 Old Master pictures amassed by Sir Robert Walpole for Houghton Hall, was sold in 1779 to Catherine the Great. Mezzotints of the 162 paintings that were included in the sale were engraved by many famed engravers including Valentine Green and Richard Earlom and published by the Boydells in their ambitious 'Houghton Gallery.'

Inscription under title reads: '*In the Marble Parlour at Houghton. Size of the Picture 3F 03/4I by 4F 21/8I in Length.*'

Condition: Small tear to lower sheet edge. Light creasing to sheet.
[53596]
£300

15. Lions at Play
William Walker after Peter Paul Rubens
Copper engraving
Publish'd June 1st. 1782, by John Boydell, Engraver, in Cheapside London.
Image 355 x 495 mm, Plate 435 x 535 mm, Sheet 487 x 667 mm

An engraving of Peter Paul Rubens' epic '*Lions at Play*.' The original painting, part of the collection of over 400 Old Master pictures amassed by Sir Robert Walpole for Houghton Hall, was sold in 1779 to Catherine the Great. Mezzotints of the 162 paintings that were included in the sale were engraved by many famed engravers including Valentine Green and Richard Earlom and published by the Boydells in their ambitious 'Houghton Gallery.'

Inscription under title reads: '*In the Gallery at Houghton. Size of the Picture 5F 6I by 8F 0I long.*'

Condition: Foxing to sheet. Ink smudge to title area of plate. Surface mark to lower right hand corner of sheet.
[53601]
£275

26

16. The Willow

Samuel Palmer
Etching
1850 (1892 impression)
Image 90 x 67 mm, Plate 120 x 83 mm, Sheet 232 x 163 mm

A fine impression of Samuel Palmer's first etching '*The Willow*'. The scene shows a large willow tree swooped over a gentle river. There are two cows to the left of the tree in the water, with a small swan just in front. Palmer submitted this etching for his admission to the Etching Club in 1850.

Titled '*The Willow*', it was never featured in any of the Club's publications and remained unpublished during Palmer's lifetime. It was eventually released in 1892 by his son, A. H. Palmer, as part of the expanded memoir 'The Life and Letters of Samuel Palmer'.

Alexander 1 ii/iii, Lister 1 ii/iii

Condition: Spot of foxing to left of plate mark. Light toning to sheet edges.
[53645]
£600

17. A Harlot's Progress

William Hogarth
Copper engraving
Wm. Hogarth invt. pinxt. et sculpt. 1732. [John & Josiah Boydell, London, c.1804]
Images 298 x 376 mm, Plates 320 x 394 mm

A complete set of six engravings of Hogarth's famous moral satire, *A Harlot's Progress*. The series was the first of Hogarth's 'Moral Progresses,' and, like the following '*Rake's Progress*' and '*Marriage a-la-Mode*', were a sardonic twist on the popular allegories of religious development and revelation in works like Bunyan's *Pilgrim's Progress*. The series, depicting the career of a young prostitute from initiation to untimely death, was inspired by an oil painting Hogarth had completed of a harlot in her boudoir. The original paintings were once in the collection of William Beckford Snr, politician and father of William Beckford Jnr, the connoisseur and author, but were destroyed in a fire which consumed Beckford's Fonthill House in 1755.

Plate 1: The young woman, Mary (or 'Moll') Hackabout, arrives in Cheapside on a stagecoach from York. She has brought a goose for her cousin, who, in failing to meet Moll, leaves her open to the solicitations of the bawd, Mother Needham. In the background, the infamous rapist Francis Charteris watches the scene with interest, flanked by his pimp. To the left, a clergyman rides past, too intent on the letter he has received to save the girl from her bleak future. The inscription space reads '*A Harlot's Progress Plate 1*' with a Latin cross at centre.
Paulson 121 iv/iv, BM Satires 2031

Plate 2: Moll, now the mistress of a wealthy Anglophile Jew, causes a distraction by kicking over a small table, allowing her young paramour to escape with the assistance of a maidservant. In the foreground, a monkey carries off Moll's hat and a piece of lace, towards a table with a ball mask, emblematic of Moll's false pretences. The inscription space reads '*Plate 2*' with a Latin cross at centre.
Paulson 122 iv/iv, BM Satires 2046

Plate 3: Moll, having been thrown out by her Jewish keeper, is forced into common prostitution in a Drury Lane brothel. She rests on a bed, holding a watch that she has presumably stolen from one of her paramours, and is attended to by her syphilitic servant while a cat playfully investigates her skirts. In the background, a witches hat and broom have replaced the earlier accoutrements of the masquerade. To the right, the Bailiffs arrive for her arrest. The inscription space reads '*Plate 3*' with a Latin cross at centre.
Paulson 123 iii/iii, BM Satires 2061

Plate 4: Beginning to show signs of venereal disease, Moll is now incarcerated in Bridewell, forced to beat Hemp alongside a host of gamblers, whores, and wastrels. The master of the workshop threatens her with a cane, standing before a set of stocks emblazoned with the moral '*Better to Work than Stand Thus*.' In the foreground, her syphilitic servant hitches up her garter as another woman rids her clothing of lice. The inscription space reads '*Plate 4*' with a Latin cross at centre.
Paulson 124 iii/iii, BM Satires 2075

Plate 5: Moll, wrapped entirely in sweating blankets, finally expires from her sickness, unobserved by the maidservant, who is busy watching the lively discussion of two quack doctors. A small boy, presumably Moll's son, waits by the fire for his dinner, scratching at his hair, while a woman at left rifles through Moll's belongings. The inscription space reads '*Plate 5*' with a Latin cross at centre.
Paulson 125 iv/iv, BM Satires 2091

Plate 6: A small crowd attend Moll's wake, her coffin at centre. To the left, a parson disinterestedly stares into the middle distance, spilling brandy onto his lap. Moll's servant, melancholic, rests her glass on the coffin. Meanwhile a group of Moll's fellow harlots feign remorse, while actually busying themselves in pick-pocketing an undertaker. Moll's little boy, dressed in mourning clothes, is distractedly winding a spinning top below his mother's coffin. The inscription space reads '*Plate 6*' with a Latin cross at centre.
Paulson 126 iii/iii, BM Satires 2106

Condition: Printed on india laid, on 'Whatman 1804' watermarked paper, which in very unusual for Hogarth prints and likely to have been a printing experiment by the Boydell printers and publishers.
[53632]
£1,500

18. A Rake's Progress

William Hogarth
Copper engraving
Invented, Painted, & Engrav'd by Wm. Hogarth, & Publish'd June ye. 25 1735, According to Act of Parliament. [John & Josiah Boydell, London 1790]
Images 320 x 390 mm, Plates 355 x 410 mm

A complete set of eight engravings of Hogarth's most famous moral satire, *A Rake's Progress,* the successor to his highly lauded *'Harlot's Progress'*. Aside from its celebrated subject matter, and its crystallisation of the Rake as an iconic stock caricature in English satire, the series also occupies an important part in the history of printmaking in the British Isles, coinciding with the the passing of 'Hogarth's Act.' Publication of the series was delayed by the artist in an attempt to curb the efforts of copyists, though before the passing of the law, a number of pirated editions had already appeared. The original oil paintings of the series are still extant, and are regarded as being amongst the most significant works in Sir John Soane's Museum.

Plate 1: Tom Rakewell, newly arrived in London after returning from Oxford, takes possession of his dead father's estate. The father, unlike his profligate son, was a notorious miser, the room bearing many indications of his penny-pinching ways. A gaunt and starving cat mewls pathetically, searching for food in a box filled with silver plate, while even a nearby Bible has not escaped Rakewell Senior's miserliness, its leather bindings cut to mend the sole of an old boot.
In the background, a hunched serving woman prepares to stoke the rarely used fireplace with a bunch of sticks, while a carpenter engaged by Tom to fix up the cornices dislodges a hidden stash of coins. At centre, Tom is being fitted for a new suit of clothes, appealing to the distraught Sarah Young, his former paramour, and her furious mother. Sarah is pregnant, and carries a ring, suggesting Tom has recently backed out of a promise of marriage. Behind the central group, the grizzled family lawyer takes advantage of the distraction and helps himself to the old man's purse.
Paulson 132 iv/iv, BM Satires 2158

Plate 2: Tom, kitted out in a new suit of clothes, attends his morning levee. He is surrounded by attendants and hangers on, eager to capitalise on his liberality. The group includes a fencing master, who stares out at the viewer, thrusting forward with his epee, as well as a scowling quarterstaff teacher, a dancing master with a tiny violin, a careworn landscape architect, a former captain presenting himself as a bodyguard, a representative of the local Hunt blowing his herald's horn, and a jockey with a silver victory cup. To the left of the scene, a composer at a harpsichord, usually identified as Handel, practices a new opera on the 'Rape of the Sabines.' A discarded poem behind his chair is authored by Tom himself. The room itself is elegant, with high Georgian windows and arches, the walls decorated with rococo frames featuring a depiction of Venus and Mars, as well as a pair of fighting cocks. In the adjoining parlour, another group of attendants, including a tailor, a hatter, and a poet, awaits Tom's attention.
Paulson 133 iv/iv, BM Satires 2173

Plate 3: An orgy at the notorious Rose Tavern in Covent Garden sees Tom in a state of the utmost drunken excess. In the foreground, one of the prostitutes sits in her petticoats, pulling up her stockings after receiving Tom's attention. Her dress and corset lie in a pile beside her. Tom has turned his attention to her colleague, who strokes his chest while she robs him, passing his fob watch behind his back to a waiting accomplice. Behind them, the other women of the establishment quaff and spit at each other, while the predatory madam runs her hand across the throat of one of the younger women. In the background, a serving woman holds a candlestick to a map of the world, preparing to set the 'Totus Mundus' aflame. Beside the map, a series of portraits of Roman emperors have had their faces slashed by the drunkard Tom. Only Nero is left, an allegory for Tom's debauchery and the destructive fires, both physical and metaphorical, that he stokes with his actions.
Paulson 134 iii/iii, BM Satires 2188

Plate 4: Tom's debts have started to catch up with him, as he is pulled from his sedan chair by a group of Welsh bailiffs, leeks in their hats and arrest warrants in their hands. Tom seems genuinely surprised, but ultimately ungrateful, for the intervention of the good-hearted Sarah Young, who pays off the bailiffs from her own earnings, a box falling from her arm suggesting she is now employed as a milliner. A lamp-lighter, distracted by the scene, accidently pours oil over Tom's head, a perverse allusion to the Christian benediction Tom is too self-involved to appreciate. In the foreground, a group of urchins play at cards, while one of their number picks Tom's pockets. In the background, a lightning strike crashes above St James Palace, presaging future wickednesses and the inevitable Divine Wrath that will follow.
Paulson 135 iii/iii, BM Satires 2202

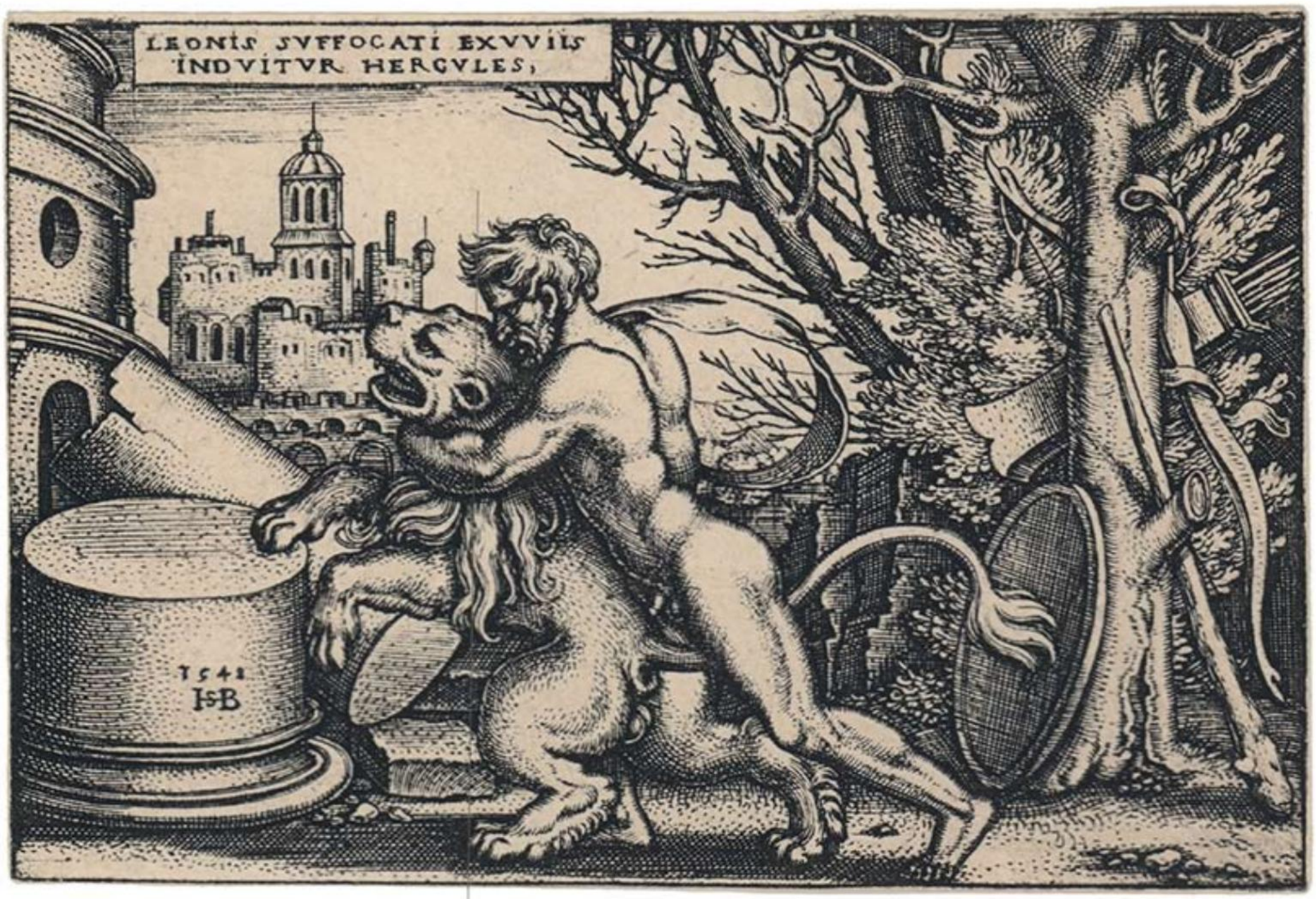
Plate 5: At St Marylebone, Tom has found a means to settle his debts by marrying a one-eyed spinster. The marriage is conducted quickly, no doubt in an attempt by Tom to prevent the interference of Sarah Young and her mother, who can be seen in the vestibule of the church, struggling with a servant in an attempt to object to the union. Sarah has recently been delivered of her baby. Tom, completely unconcerned by the commotion, already seems to have his eye on the attractive young servant tending to his new wife's veil. The church itself is in a state of disrepair, the poor box clogged with cobwebs.
Paulson 136 iv/iv, BM Satires 2211

Plate 6: In an attitude of utmost despair and desperation, Tom sinks to the floor, his newly restored wealth already squandered in a squalid gambling den. His wig and hat have fallen to the floor. His fellow gamblers either look on with disinterest, or else are so absorbed in their games that they fail to notice that the building itself is on fire, while the proprietors behind them desperately try to put it out.
Paulson 137 iii/iii, BM Satires 2223

Plate 7: Tom, his face set in an attitude of vacancy and dejection hinting at his coming madness, is imprisoned in the Fleet, London's notorious debtor's gaol. His squinting wife berates him for losing their wealth, while a beer-boy and a gaoler demand payment. Sarah Young, who still has not given up on Tom despite his faults, faints at the scene. Tom's cellmates, meanwhile, are engaged in various schemes to escape or buy back their freedom. In the background, an amateur alchemist attempts to produce gold from his crucible, while a large and elaborate set of feathered wings hint at the attempts of Daedalus to escape the fabled labyrinth and the demise of his hotheaded son Icarus. The room is littered with discarded papers, including a plan for relieving the national debt, and a rejection letter for one of Tom's plays.
Paulson 138 iv/iv, BM Satires 2236

Plate 8: The final chapter of Tom's tragic moral lesson ends in Bedlam, Bethlehem Hospital for the insane. Tom, grinning demonically, scratches at his scalp, supported by the weeping Sarah, while an attendant checks the fetters around his ankles. They are surrounded by a host of madmen, playing instruments, dressed in motley, or simply sitting vacantly nearby. In the cells behind, one man is gripped by religious ecstacy, streams of light illuminating his makeshift crucifix, while another, naked, imagines himself a king. Between the cells, yet another is utterly absorbed in his calculations, his chalked diagrams likely intended to represent the various attempts to improve the calculation of longitude following the Act of 1714. Behind him, a pair of fashionable young woman in pristine dresses amusedly examine the inmates and their various quirks.
Paulson 139 iii/iii, BM Satires 2246

Condition: Printed on laid paper. Toning and foxing to sheets. Some tears and losses to sheet edges. Spot of rust to Plate 5 above the Rake. Surface dirt and staining to sheets. Bottom left corner of sheets soft with some small losses, not affecting plate or image.
[53634]
£2,000



19. Aerumnae Herculis [The Labours of Hercules]
Sebald Beham
Etching
[Frankfurt-am-Main, 1542-1548]
Set of twelve. Each image ~ 50 x 75mm.

A complete suite of twelve etchings, all in their first state, of Beham's famous and sought after scenes from the life of Hercules. The series is usually known as the 'Labours of Hercules,' though only three in the series are true representations of the canonical twelve 'Labours' from classical myth. Of the remaining nine illustrations, four cover events or adventures that occurred during the carrying out of the twelve tasks. The remaining five, the final scenes in the series, provide the story of the hero's death and apotheosis, as well as providing a background for the later events of the Trojan War.

It is unclear what level of understanding Beham himself had of the myth cycle of Hercules, whether he intended the set to represent the famous 'Labours,' or whether he was simply creating a series showing popular stories centred on the most famous hero of the classical world. Beham's own title, the '*Aerumnae Herculis*' is regrettably imprecise. '*Aerumna*' meaning 'toil' or 'hardship' certainly provides a strong suggestion of the famous twelve tasks, though the much more commonly used word '*Labores,*' the usual Roman translation of the Greek '*athloi,*' would surely have demonstrated this more clearly if that was the artist's intention. The fact that there are twelve in the series seems telling, but perhaps the number is coincidental rather than deliberate. Beham was working on them over the course of almost a decade, alongside many other works, and the dates engraved in each of Beham's scenes do not follow the established chronology for Hercules' adventures.

The so-called 'title' plate is dated 1542, and is thus traditionally seen as the first, laying out Beham's intention for a series. The traditional second plate shows the slaying of the Nemean Lion, canonically Hercules' first Labour and the source of the lion-skin cloak that identifies him in most of the other scenes, though most print scholars have read the engraved date to the left of the lion as 1548, rather than 1542, which would make it one of, if not the, last scene Beham engraved. Confusingly the only other plate clearly dated 1542 is traditionally plate nine, with the centaur identified as Nessus, the scheming attempted-rapist of Hercules' wife, and the progenitor of the events that will eventually lead the hero to his funeral pyre in the final plate.

Next in order of creation is plate ten, the abduction of Iole, an appropriate partner to the Nessus plate as the other key event leading to Hercules death. Hercules' love of Iole provoked the insecurity of his wife Deianira, who, in a misguided attempt to create a love potion at the urging of Nessus, accidentally poisoned her husband with the very venom with which he killed the rapacious centaur. The story of Iole comes towards the traditional end of Hercules life, so from here Beham seems to have gone back to events surrounding the Labours, producing six of the twelve plates in 1545. The final two plates, the last events in Hercules life, are the depiction of Hercules presented with the poisoned robe by Lichas, the only undated plate of the twelve, and the vigil of Philoctetes by Hercules' funeral pyre, dated 1548.

Bartsch 96-107, Pauli 98-109, Hollstein (first states).

Condition: Trimmed just outside printed borders. Light even toning to sheets. Spotting to plate VI, waterstain to right of plate VII and top right of plate XII.
[53663]
£10,000

ADVMNA ET HERCVLES

CAIETANVS COLVMNAE STATVIT HERCVLI

CALVS FLAMINIVSQVE OFFERVNT HERCVLI

TOPOGRAPHY

20. The Mosque of Wuzeer Alee Khan, Lahore
after William Carpenter
Chromolithograph
The Illustrated London News, May 22nd 1858.
Image 315 x 430 mm, Sheet 412 x 545 mm

A scarce print of the Mosque at Wuzeer Alee Khan in Lahore, Pakistan. The scene shows the highly decorated mosque in the centre of the image. In the foreground many figures can be seen going about their days, with livestock and carts. Two figures on a camel can be seen in the lower right.

The Illustrated London News was a popular weekly magazine, initiated by Herbert Ingram in 1842 as the world's first illustrated news magazine. The *ILN*'s artistic output was prodigious, resulting in thousands of woodcut illustrations over its lifetime, and securing its position as one of the two most successful and enduring publications of its kind throughout the Victorian era, alongside its main competitor *The Graphic,* which was established in 1869.

Condition: Vertical folds as issued. Mark to sky above mosque. Slight wear to folds. Repaired tear to lower right corner. Tape residue to verso corners. Toning from previous mount.
[53602]
£125

Two plates from William Wood's *A Series of Twenty-eight Panoramic Views of Calcutta*

Wood's series covered the area from Chandpaul Ghaut to the End of Chowringhee Road, together with images of the Hospital, the Two Bridges, and the Fort.

In 1831, William Wood Senior began distributing his son's lithographs in serialised form. By the time the full collection was completed in 1833, prominent publishers such as Ackermann of the Strand and Parbury and Allen had also secured rights to sell the prints. The initial release drew enthusiastic praise, notably from the East India Magazine in its March 1831 issue, which remarked:

"These views are extremely interesting; they convey an accurate idea of the sumptuous residences occupied by part of the European community at Calcutta... No old retired [British resident of India] should be without these admirable representations. They call up so many exquisite visions of the past that the mind seems haunted by a spell while gazing upon them, almost too fascinating to wish it to be broken."

William Wood had arrived in Calcutta in 1828 to assist his brother George, then Superintendent of the Asiatic Lithographic Press, founded in the 1820s. He remained there until 1832, during which time he likely created most of the lithographic stones locally, probably at the Asiatic Press, before sending them to his father in London for publication.

The resulting series offers a near-continuous visual panorama of Calcutta's architectural landscape as seen from the Maidan. Beginning at Chandpaul Ghat, the sequence flows along Esplanade Row and curves into the elegant stretch of Chowringhee, capturing both the grandeur of private residences and the contrasting austerity of public buildings.

21. Chowringhee Road
William Wood
Lithograph
From Nature & on Stone By W. Wood Junr. London
Published W. Wood, 428, Strand. Printed by Engelmann, Graf & Coindet Lithgs. to his Majesty. [1833]
Image 215 x 361 mm, Sheet 332 x 472 mm

Plate 11 shows a stretch of Chowringhee Road in Kolkata, India. Titled beneath the image are the landmarks shown including the *General Post Office*, *Monohur Doss's Tank*, and *Lindsay St*.
Abbey *Travel* 495

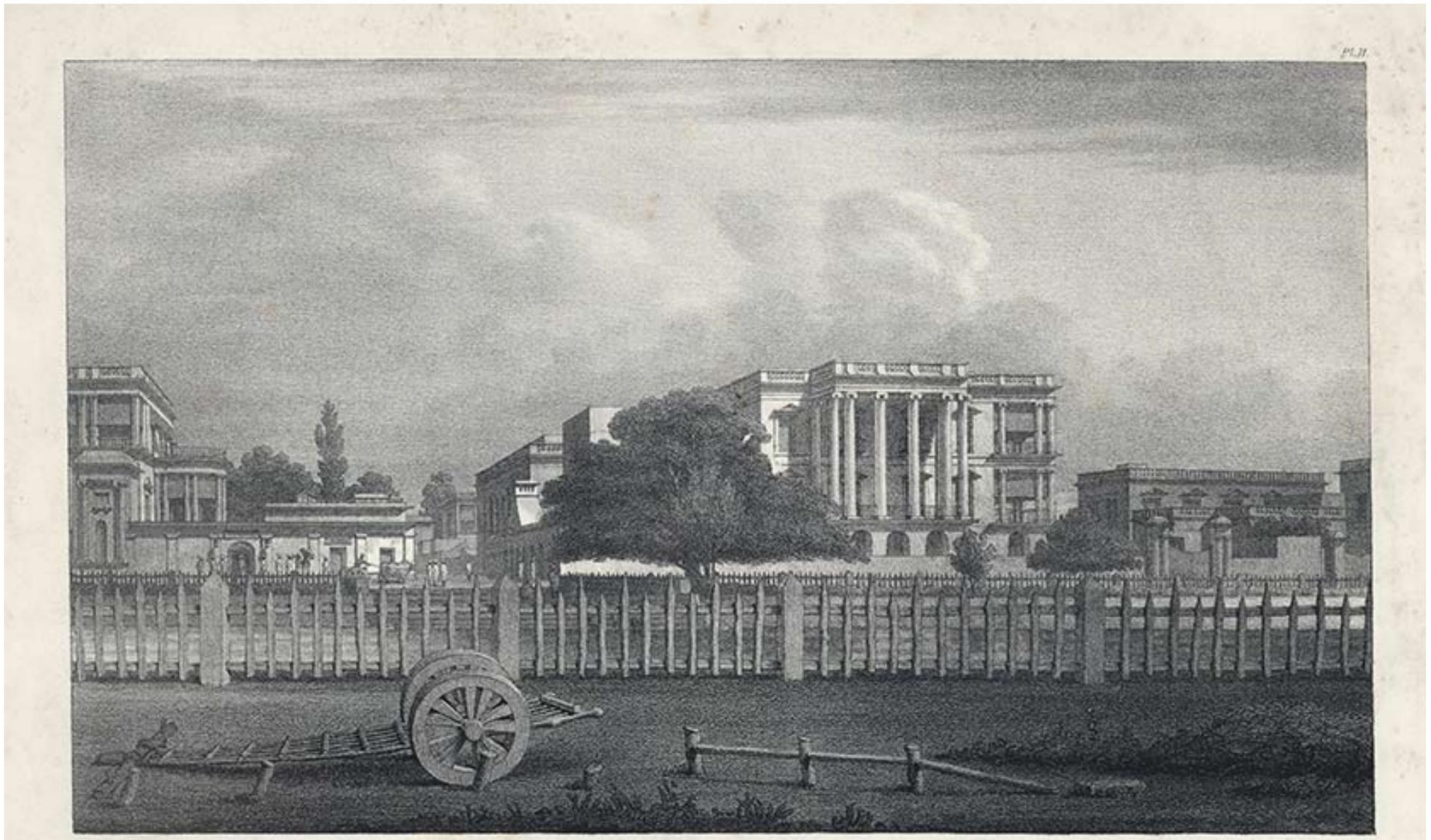
Condition: Spots of foxing to sheet. Surface dirt to sheet. [53591]
£400

22. The New General Hospital.
William Wood
Lithograph
From Nature & on Stone By W. Wood Junr. London
Published W. Wood, 39 Tavistock St. Printed by Graf & Soret. [1833]
Image 215 x 361 mm, Sheet 332 x 472 mm

Plate 25, taken in April 1829, shows the vast hospital stretched out in the centre ground. In the foreground figures are seen on the grounds.

Abbey *Travel* 495

Condition: Spots of foxing to sheet. Surface dirt to sheet. Small hole above image in top left margin.
[53592]
£375



General Post Office. Lindsay Sc. Monsoor Deen's Tank.

CHOWRINGEE ROAD.

From Nature & on Stone by W.Wood Jun.r

London. Published by W.Wood 428 Strand

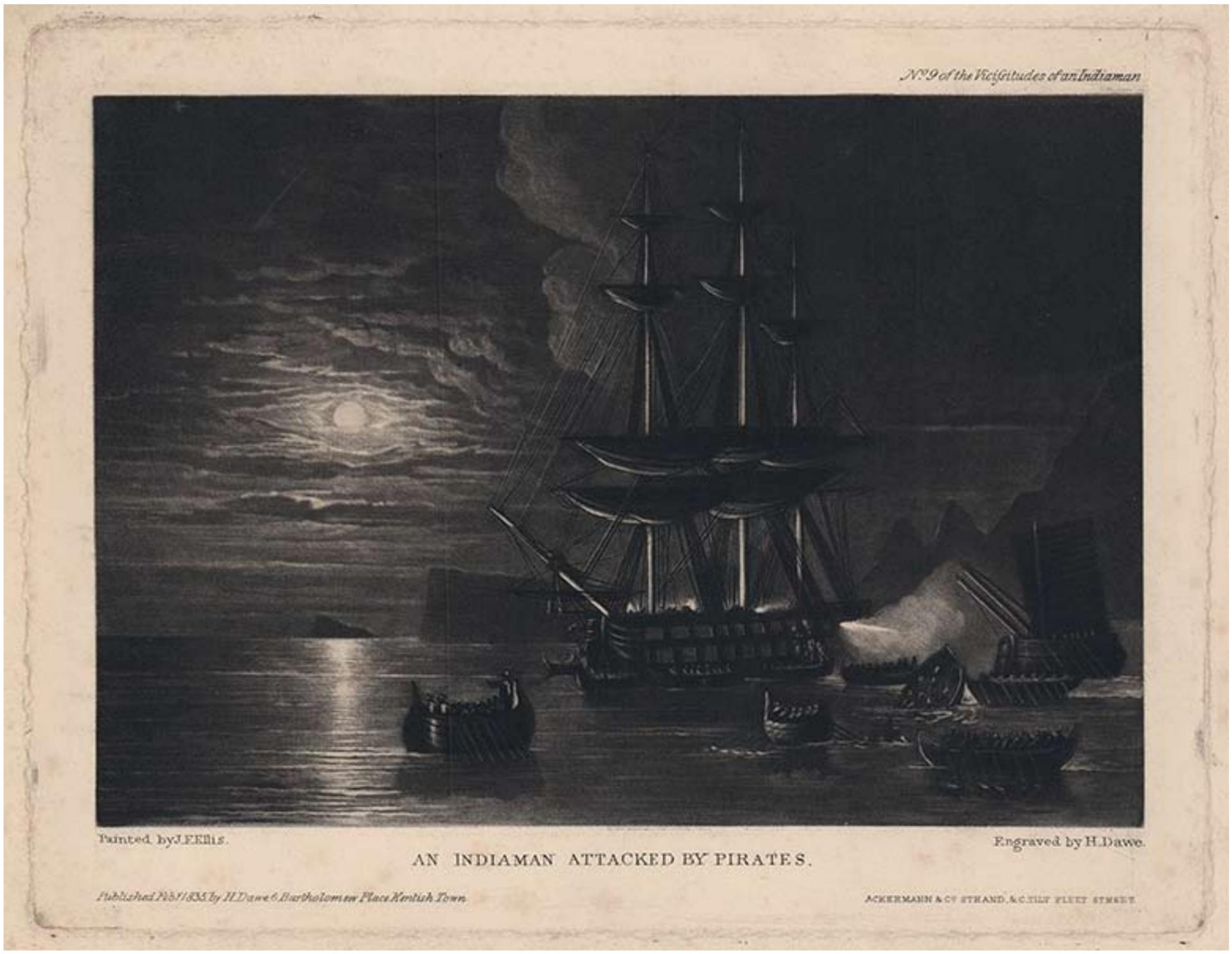
Printed by Engelmann, Graf & Cornelius 106 Rue Richelieu

THE NEW GENERAL HOSPITAL.

TAKEN IN APRIL 1829

From Nature & on Stone by W.Wood Jun.r

London Published by W.Wood, 57 Tavistock St.r


No.9 of the Vicissitudes of an Indiaman
Painted by J.F.Ellis.
Engraved by H.Dawe.
AN INDIAMAN ATTACKED BY PIRATES.
Published Feby.1st 1835 by H.Dawe 6 Bartholomew Place Kentish Town
ACKERMANN & Co STRAND, & C.TILT FLEET STREET.

23. An Indiaman Attacked by Pirates
Henry Dawe after Joseph F. Ellis
Mezzotint
Published Feby. 1835 by H, Dawe, 6. Bartholomew Place, Kentish Town. Ackermann & Co. Strand & C. Tilt Fleet Street.
Image 124 x 175 mm, Plate 153 x 198 mm, Sheet 197 x 245 mm

Plate No.9 from the series *Vicissitudes of an Indiaman*.
A scene showing a large ship being attacked by smaller pirate boats in the moonlight.

The *Vicissitudes of an Indiaman* is a set of prints made by Henry Dawe, based on artworks by Joseph Francis Ellis, and published by Rudolph Ackermann. The title refers to the challenges faced by Indiamen, large, armed merchant ships used by the British East India Company to carry goods and people between Europe and the East Indies. These ships often ran into trouble, such as pirates, bad weather, and other dangers.

Condition: Some minor foxing and toning to sheet edges. Glue and album page residue to verso corners.
[53586]
£125

VUE GÉNÉRALE DE JÉRUSALEM.

l'aspect est pris de la montagne des Olives : à mi-côte, au de là du Torrent de Cédron, et à l'orient du Temple.

24. Vue Générale de Jérusalem

Jean Pierre Berthault after Louis-François Cassas
Copper engraving
A Paris, de l'Imprimerie de la Republique. [1799]
Image 340 x 525 mm, Plate 415 x 570 mm, Sheet 543 x 730 mm

A view of Jerusalem, one of the finest plates from Louis-François Cassas' '*Voyage pittoresque de la Syrie, de la Phénicie, de la Palestine et de la Basse-Egypte*'. The full series, once completed, was to contain more than 300 engravings based on Cassas' own drawings and paintings in oil and watercolour, but although the full number of completed plates is unknown, the most complete examples in institutional collections feature between 170 and 190 plates, with only seven sections of text.

Condition: Vertical centre fold as issued. Light foxing to sheet.
[53633]
£350

25. Gibraltar

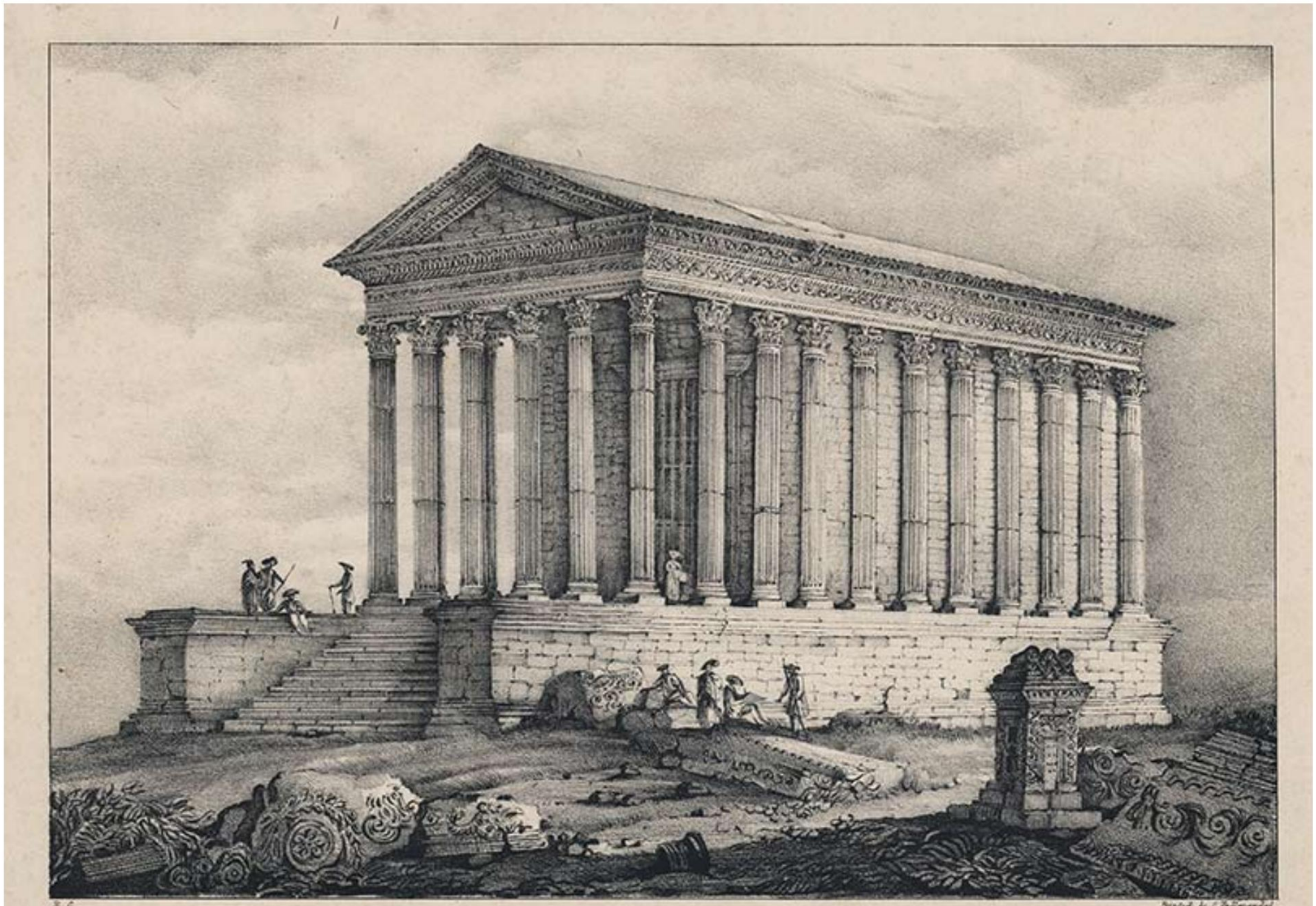
Charles Joseph Hullmandel after David Roberts
Lithograph with tint stone
London. Hodgson & Graves, Printsellers to the King, 6 Pall Mall. 1837.
Image 275 x 385 mm, Sheet 350 x 540 mm

A view of Gibraltar, from '*Picturesque Sketches in Spain : Taken During the Years 1832 & 1833*'.

Picturesque Sketches in Spain: Taken During the Years 1832 & 1833 by David Roberts is a visual chronicle of the artist's travels through Spain, capturing the architectural grandeur and cultural vibrancy of cities like Madrid, Granada, Córdoba, and Seville. Published in 1837, this collection marked Roberts' first major foray into lithographic travel illustration, featuring 26 tinted plates that vividly depict interiors and exteriors of historic buildings and bustling streets. The work was praised for its atmospheric depth and meticulous detail, with John Ruskin noting Roberts' ability to convey both the majesty and intimacy of the scenes he encountered.

David Roberts' monumental work *The Holy Land and Egypt & Nubia*, which followed his *Picturesque Sketches in Spain* series, are considered the greatest lithographically illustrated works issued in the 19th century. Roberts' masterpiece was issued in 41 parts over seven years in three states; tinted, tinted proof and coloured and mounted on card. The prints were masterfully lithographed by Louis Haghe, to whom Roberts paid tribute in glowing terms, `Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple and unlabored, with a masterly vigor and boldness which none but a painter like him could have transferred to stone'. Abbey regarded the work as `one of the most important and elaborate ventures of nineteenth-century publishing, and the apotheosis of the tinted lithograph'.

Condition: Foxing to sheet. Some wear and cracking to sheet edges and corners.
[53628]
£500



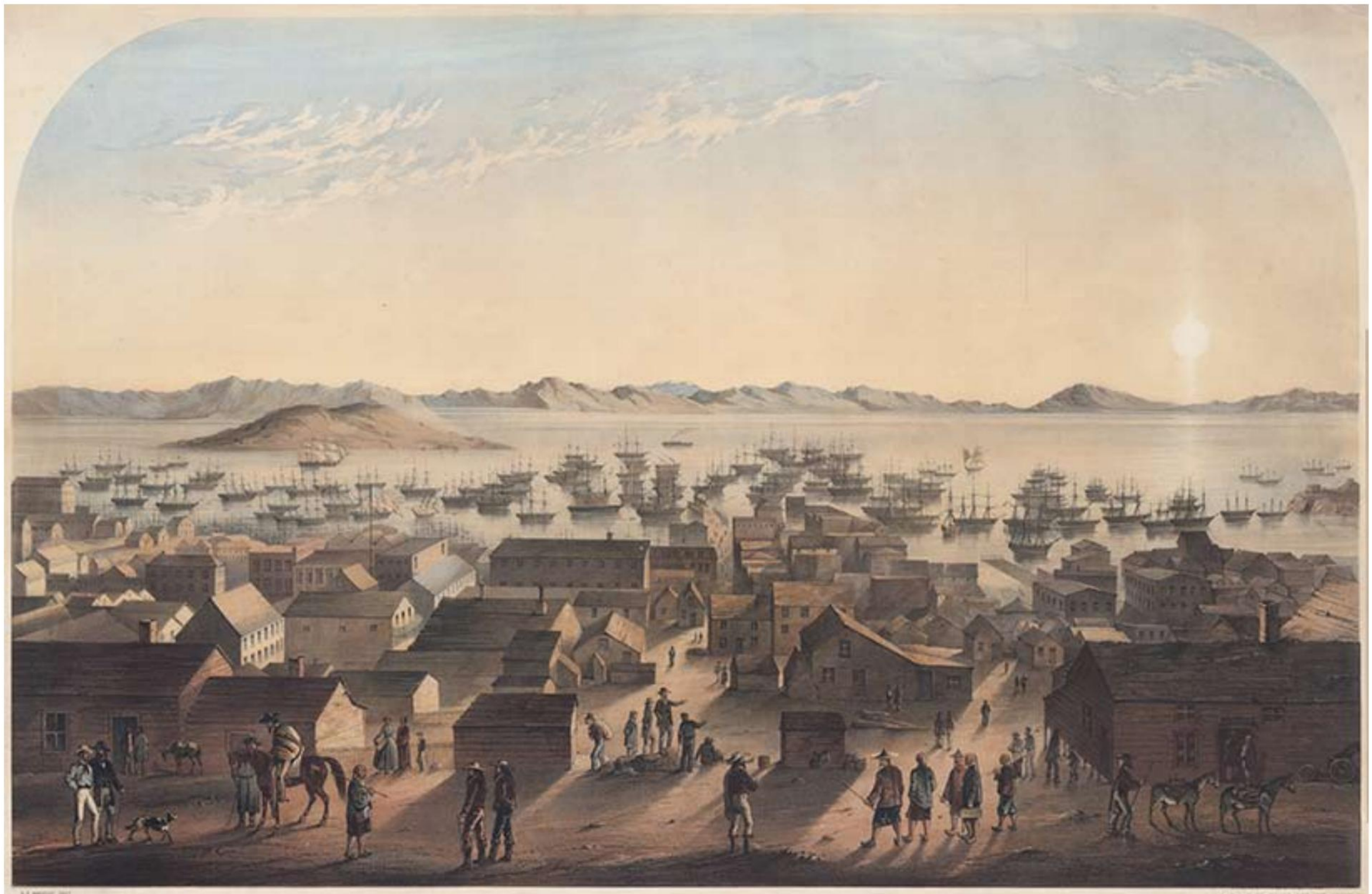
26. Temple of Caius & Lucius Cæsar, or Maison Carrée, at Nismes.
Charles Joseph Hullmandel after Richenda Cunningham
Lithograph
[London, c. 1830]
Image 215 x 305 mm, Sheet 295 x 422 mm

A rare plate from *Nine Views Taken on the Continent*, c. 1830, a lithographic portfolio of travel prints produced by Richenda Cunningham. This plate shows Maison-Carree, or Temple of Caius and Lucius Cæsar at Nîmes, France.

Cunningham's *Nine Views Taken on the Continent*, produced around 1830, features scenes of architectural ruins and stylised landscapes from France, Germany, Italy, and Switzerland, countries she likely visited in 1815. The work reflects the picturesque style, offering idealised representations that appealed to travellers interested in viewing foreign sites through an imaginative lens.

To publish the drawings as a marketable portfolio, Cunningham collaborated with Charles Joseph Hullmandel (1789–1850), a prominent lithographer in 19th-century London. The portfolio remained commercially successful, a later edition held by the Yale Center for British Art is dated 1840, ten years after the version in the National Museum of Women in the Arts.

Condition: Printed on india-laid paper. Some minor stains and scuffs to sheet. Some creasing to sheet edges. Glue and album page residue to verso corners.
[53593]
£200



SAN FRANCISCO.

27. San Francisco
M. & N. Hanhart after Samuel Francis Marryat
Chromolithograph with hand colouring
London Published 1st July 1851 by Henry Squire & Compy
(late Colnaghi & Puckle) 23 Cockspur Street.
Image 420 x 645 mm, Sheet 513 x 705 mm

A rare, large-scale, and early print of San Francisco from the hilltop looking out over the bay after a Samuel Francis Marryat drawing. The scene shows the bay stretched out in to the distance, the East Bay hills seen on the opposite side of the water. The bay is filled with boats and ships, the low evening sun reflecting on the water. In the foreground are harbour buildings, mostly made of wood. Various workers, gentlemen, and Chinese figures are seen in the foreground amongst the harbour buildings.

Condition: Professionally backed to archival tissue. Repaired tears and cracks to sheet edges. Patches of in fill to top, left, and lower sheet edges, not affecting printed area. Repaired hole to sky area of image. Light Toning and staining to sheet.
[53621]
£4,250

Four views of Rome's classical past, from Piranesi's *Vedute di Roma*

The *Vedute di Roma* was Piranesi's most popular and best known series, celebrating the churches, monuments, ruins, bridges, fountains, and public spaces of the city of Rome. The immense popularity of the series meant that they were in constant demand, and Piranesi continued to reissue and add to the series from the 1740s until his death in 1778.

The *Vedute* were particularly popular with British grand tourists, and had a profound effect on the British neoclassical movement. Demand was such that the series was reprinted numerous times after Piranesi's death, including two Paris editions published by his sons, Francesco and Pietro.

28. Veduta di Campo Vaccino [I]

Giovanni Battista Piranesi
Etching
Presso L'Autore a Strada Felice nel Palazzo Tomati vicino alla Trininà de monti. A paoli due e mezzo. Piranesi del. Scolp.
[Rome 1775]
Image 370 x 590 mm, Plate 400 x 595 mm, Sheet 510 x 755 mm

A view of the Roman Forum, from the Capitoline Hill, from the *Vedute di Roma*. The inscription space includes a detailed key, numbering and explaining 15 principle monuments in the view, many of which received dedicated plates of their own in the series. Amongst these are the so-called Temple of Jupiter the Thunderer, the Arch of Septimius Severus, the Temple of Antoninus and Faustina, the Arch of Titus, and the Colosseum.

Archaeologically, this view is important as it shows the Roman Forum before systematic excavations cleared away much of the alluvial silt that had built up there over the last millenium. The plate's title, *Campo Vaccino*, is in reference to the fact that the disused valley had long been used as a field for grazing cattle. Many of the houses that border the Forum, some of which are built onto the sides of its monuments, have also since been removed.

The Roman Forum was the principle social, administrative, and economic heart of the ancient capitol. The Forum valley was originally a flood plain between the Capitoline and Palatine hills, which was drained in Rome's early history. Unlike many of the planned Fora built in the imperial period, the Roman Forum grew organically and as a result, its buildings are an architectural and artistic amalgam of many different eras. The forum was the site of most of Rome's principle public ceremonies, including elections, triumphs, speeches, criminal trials, and even, on rare occasions, executions and public funerals.

Hind 40. iii/vi (3rd Rome edition), Wilton-Ely 148, F803, C766.

Condition: Central vertical fold. Tear to bottom of central fold. Minor ink staining to margins.
[53641]
£2,500

29. Veduta degli Avanzi del Foro di Nerva

Giovanni Battista Piranesi
Etching
C. Piranesi f. [Rome, c.1770]
Image 470 x 705 mm, Plate 480 x 710 mm, Sheet 515 x 755 mm

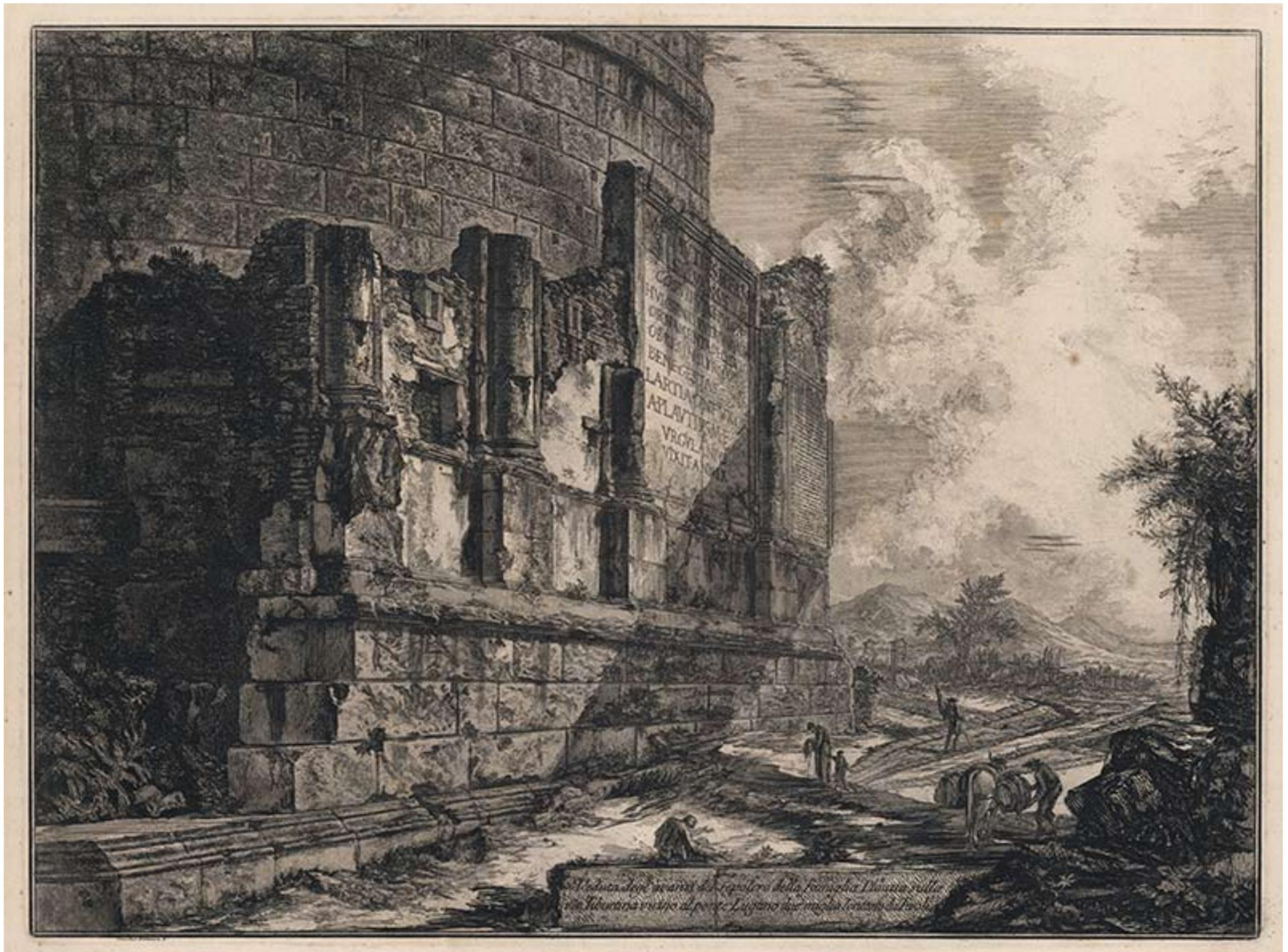
A first state printing of Piranesi's view of the Colonnacce in Rome, the remaining two columns of the colonnade of the Forum of Nerva, from the *Vedute di Roma*. The view shows the remains of the ancient structure in the foreground, with post-classical houses, now removed, added to the back of the Forum's original boundary wall. At the end of a narrow street lined with houses, the arches of the Colosseum can be seen. The houses and later additions to the Colonnacce were knocked down during the excavation of the Imperial Fora in preparation for the building of Mussolini's Via dell'Impero. The monument now stands beside a public park on the corner of Via Cavour and the re-named Via dei Fori Imperiali.

The Forum of Nerva was dedicated in AD 97. Begun in AD 85 by Domitian, it was incomplete at the time of his assassination, and thus named for his successor. The Forum, the second youngest of Rome's Imperial Fora, monumentalised part of the Argiletum, a large thoroughfare popular with booksellers and leatherworkers.

Due to the narrow space available, the Forum did not have arcades like its neighbours, but instead adopted a Hellenistic pattern of columns en ressault. The remaining parts of the frieze show the myth of Arachne, an appropriate thematic link to the Temple of Minerva, Domitian's favourite goddess, which was built at the northern end of the Forum. The Temple was demolished at the end of the sixteenth century by Pope Paul V. The monumental marble block of the Temple's architrave was recut as the main altar of St Peters Basilica, below Bernini's Baldachin.

Hind 95. i/iv, Wilton-Ely 228, F750, C780.

Condition: Light vertical creases. Minor splitting to central fold. Minor time toning to margins. Ink spot and manuscript numbering in old hand to top right corner of sheet. Adhesive stains and old tape residue to verso.
[53644]
£2,000



30. Veduta degl' avanzi del sepolcro della famiglia Plauzia sulla via Tiburtina vicino al ponte Lugano due miglia lontano da Tivoli

Giovanni Battista Piranesi
Etching
Cavalier Piranesi F. [Paris, c.1806]
Image 458 x 621 mm, Plate 464 x 625 mm, Sheet 555 x 704 mm

First Paris printing of the Mausoleum of the Plautii, from the *Vedute di Roma*. The view, taken from the Ponte Lucano, looks along the roadside towards Tivoli and Monte Catillo, with the large fragmentary dedicatory inscription to the Plautian gens in the foreground. The Plautii were a noble plebeian family that produced a number of consuls in the Republican and early Imperial period.

This is one of two views Piranesi produced of the mausoleum, the other showing its position alongside the Roman bridge that crosses the River Anio on the way to Tivoli. One of the tomb's dedicatory inscriptions ascribes the construction of the bridge to Marcus Plautius Lucanus and Tiberius Claudius Nero. The crenellations at the top of the tower attest to its reuse in the Medieval period, due to its strategic location on the Via Tiburtina.

Hind 83 i/iii, Wilton-Ely 216, F783, C801.

Minor foxing and light acid burn to margins. Framed in an antique style black and gold frame.
[53613]
£1,500

31. Veduta del Tempio detto della Concordia. A. Arco di Settimio Severo

Giovanni Battista Piranesi
Etching
Cavalier Piranesi F. [Rome, c.1774]
Image 465 x 700 mm, Plate 470 x 710 mm, Sheet 525 x 755 mm

A first state printing of Piranesi's view of the Temple of Saturn and part of the Arch of Septimius Severus from the *Vedute di Roma*. The Temple, often erroneously known as the Temple of Concord, is shown partially obscured by the many medieval houses and structures that grew up along the edge of the Capitoline and the Tarpeian Rock in the post-classical period.

A herd of horned goats graze a small patch of wasteland between the remaining columns of the Temple and the corner of the triumphal arch at the extreme right of the scene, and numerous figures populate the street, which leads to the Church of Santa Maria della Consolazione in the distance.

The Temple of Saturn was one of the oldest of Rome's temples, initially laid out under the reign of Tarquin Superbus, Rome's final king, and inaugurated in the early years of the fledgling Republic. The temple was built in honour of Saturn, god of commerce, agriculture, and time, and, according to Roman myth, ruler over a Golden Age of peace and prosperity, as well as one of the founders of the City alongside Janus. The Temple served as the Treasury and Archive for most of the Republican period. The remaining columns are part of a fourth century rebuilding, which took place after a fire destroyed the earlier Republican temple.

Hind 109. i/iii, Wilton-Ely 242, F829, C764.

Condition: Central vertical fold. Manuscript numbering in old hand to top right corner of sheet. Minor time toning to edges of sheet. Adhesive stains and old tape residue to verso. [53643]
£2,000

A

To the most High, most Mighty and most Illustrious PRINCE, GEORGE PRINCE of WALES, DUKE of CORNWAL and ROTHSAY, DUKE and MARQUIS of
CAMBRIDGE, EARL of CHESTER, Flint & Milford Haven, VISCOUNT Northallerton, BARON of Tewkesbury; PRINCE-ELECTOR II. of Brunswick Lunenburgh
one of his MAJESTIES most Honble. Privy Council, & Kt. of the most NOBLE ORDER of the GARTER. This VIEW of a Horse-Match over the Long Course at NEW-MARKET, from
the Starting Post to ye Stand, is most humbly Dedicated by Yor. Royal Highnesses, most humble and most obedient Servant. Peter Tillemans.

32. This View of a Horse-Match over the Long-Course at New-Market from the Starting-Post to ye Stand

Claude du Bosc after Peter Tillemans
Copper engraving
[c.1725]
Image 425 x 1115 mm, Plate 470 x 1145 mm,
Sheet 562 x 1214 mm

Text below image reads: *'To the most High, most Mighty and most Illustrious PRINCE, GEORGE PRINCE of WALES, DUKE of CORNWALL and ROTHSAY, DUKE and MARQUIS of CAMBRIDGE, EARL of CHESTER, Flint & Milford-Haven, VISCOUNT Northallerton, BARON of Tewkesbury; PRINCE-ELECTORAL of Brunswick-Lunenburgh one of his MAJESTIES most Honble. Privy Council, & Kt. of the most NOBLE ORDER of the GARTER. This View of a Horse-Match over the Long-Course at New-Market from the Starting-Post to ye Stand, is most humbly Dedicated by Yor. Royal Highnesses, most humble and most obedient Servant. Peter Tillemans.'*

One of a rare set of four racing prints after Peter Tillemans' paintings of a race at the Newmarket course. The scene shows a horse race under way, the horses galloping in from the left. Crowds are gathered in the foreground, a viewing platform in a building to the right filled with ladies watching. In the background the buildings that make up the village can be seen, with windmills seen in the far distance and carriages and horses scattered throughout.

Siltzer 274, Lane 173.

Condition: Two sheets joined just right of centrefold and vertical folds as issued. Repaired tears to right and left sides of sheet. Smaller tears to sheet edges. Staining to area surrounding large tears. Foxing and toning to sheet. 6 wormholes to sky area of image.
[53654]
£1,750

A Le tres Haut, tres Puissant et tres Illustre PRINCE, GEORGE PRINCE de GALLES, DUC de CORNWAL et ROTHSAY, DUC et MARQUIS de CAMBRIDGE, COMTE de CHESTRE, Flint & de Milford-Haven, VICOMTE Northallerton, BARON de Tuckesbury; *PRINCE-ELECTOR* &c. de Brunsuick et de Lunenburgh Conseiller du ROY en son Conseil Privé; et Chevalier du tres *NOBLE ORDRE de la JARRETIERE*. Cette Perspective de Courle de Chevaux, le long de la longue Carriere de NEW MARKET, depuis le Pillier de Carriere jusqu'au bout de la Courle est tres humblement Dedié a Vôtre Altesse Royale par son tres humble et tres obeissant Serviteur. *Pierre Tillemans*

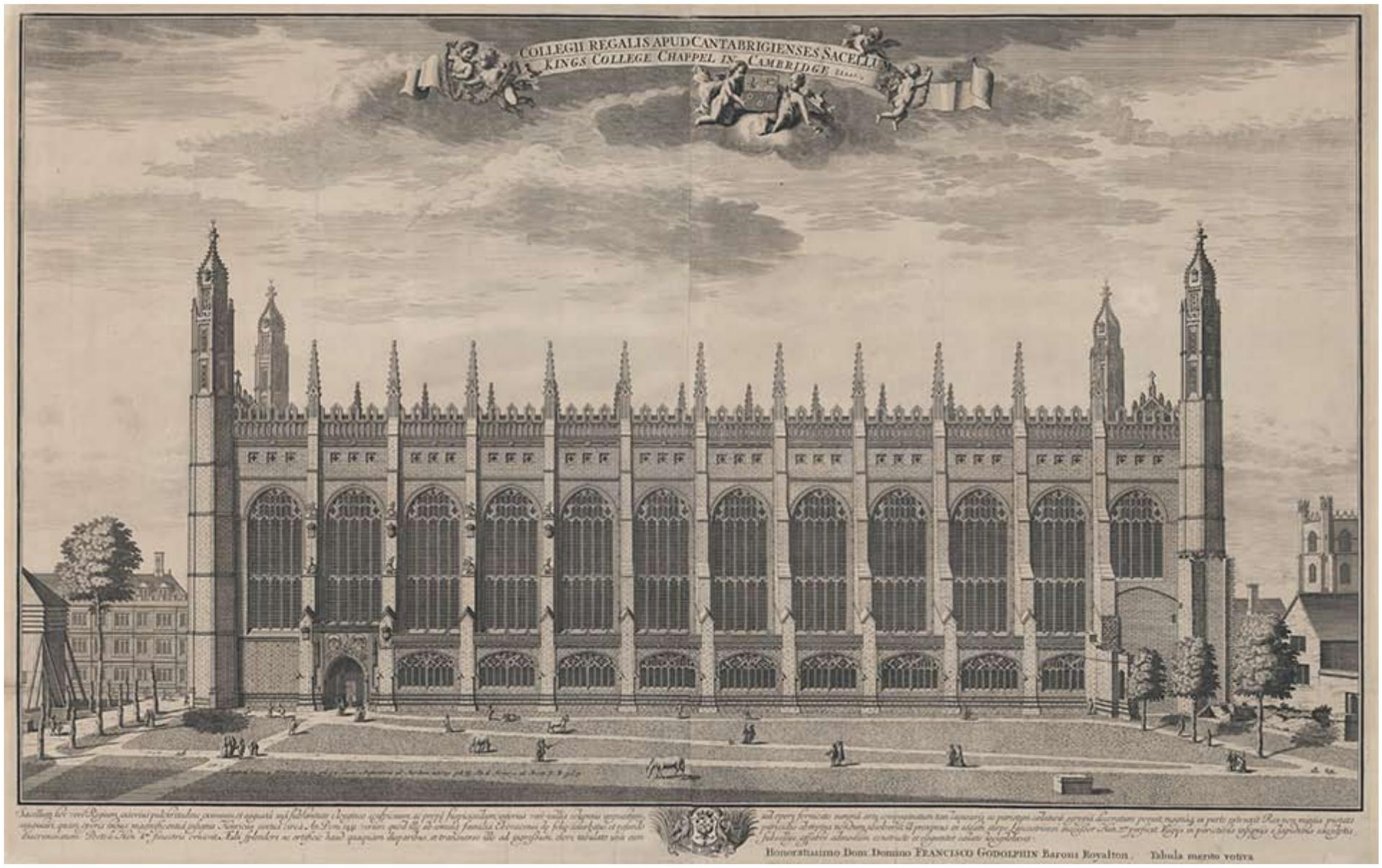
33. A View of Worcestershire

Paul Sandby
Aquatint and etching with hand colouring
Publlishd according to Act of Parliament by P Sandby St. Georges Row Oxford Turnpike Novr. 1st 1778
Image 324 x 506 mm, Sheet 365 x 567 mm

A view of Worcester looking south along the banks of the River Severn towards Worcester Cathedral with the quayside and the porcelain kiln in the foreground, two men with a cart and horses, a family and numerous crates sit on the banks in the foreground, a boy sits upon a crate with 'PSandby 1778' etched into the plate, in the distance men carry finished goods from the kilns to the boats waiting on the river, numerous boats and people it in the river.

Gunn 264

Condition: Trimmed just outside the platemark along the bottom and just inside the platemark top and sides. Overall paper toning consistent with the age of the paper. Otherwise an excellent example of this print.
[53635]
£600


COLLEGII REGALIS APUD CANTABRIGIENSES SACELLUM
KINGS COLLEGE CHAPPEL IN CAMBRIDGE
Honoratissimo Dom: Domino FRANCISCO GODOLPHIN Baroni Royalton. Tabula marito votiva

34. Collegii Regalis Apud Cantabrigienses sacellum

Johannes Kip after David Loggan
Copper engraving
[London, c. 1720]
Image 562 x 885 mm, Plate 560 x 890 mm, Sheet 595 x 950 mm

A wonderful, uncommon, print of King's College Chapel from the the south printed for Kip's *Britannia Illustrata.* This print is an enlarged version of David Loggan's 1690 view from his *Cantabrigia illustrata.*

Cantabrigia Illustrata, like its earlier Oxonian counterpart, was the first illustrated book on Cambridge and one of the major works of the 17th century. Begun shortly after the publication of *Oxonia Illustrata* in 1675, the work was likely inspired by the time Loggan spent at Trinity College working on prints of Wren's designs for Trinity College library. Although the exact date of publication is unknown, it was certainly in circulation by 1690, the year in which Loggan was appointed Engraver to the University of Cambridge.

Condition: Pressed vertical and horizontal creases as issued, several repaired tears on old creases, and remains of old brown paper framing tap on edges of margins.
[53412]
£1,800

In Academia Oxoniæ Prospectus. 1 Bib: Coll: Omnivm Anim^um. 2 Collegivm Omnivm Animarvm.
3 Bibliotheca Radcliffiana. 4 Eccl: Sanctæ Mariæ Virginis. 5 Collegivm Ænei Nasi.

35. In Academia Oxoniae Prospectus

Walter William Burgess
Etching
Copyright by Frederick Keppel & Co. New York, Paris and London. (1901)
Image 684 x 439 mm, Plate 695 x 450 mm, Sheet 560 x 790 mm

A rare, early twentieth century, view of Radcliffe Square executed in fine detail including a vignette original pencil sketch of the front porch of St, Mary's in the lower right inscription and margin. The etching centres on the Radcliffe Camera and is flanked by All Souls and Brasenose Colleges and the University Church of St. Mary's behind the library. The foreground is populated by students in academic dress and the title is housed in a decorative banderole at the bottom of the image including key to the buildings and the crests of the city and university.

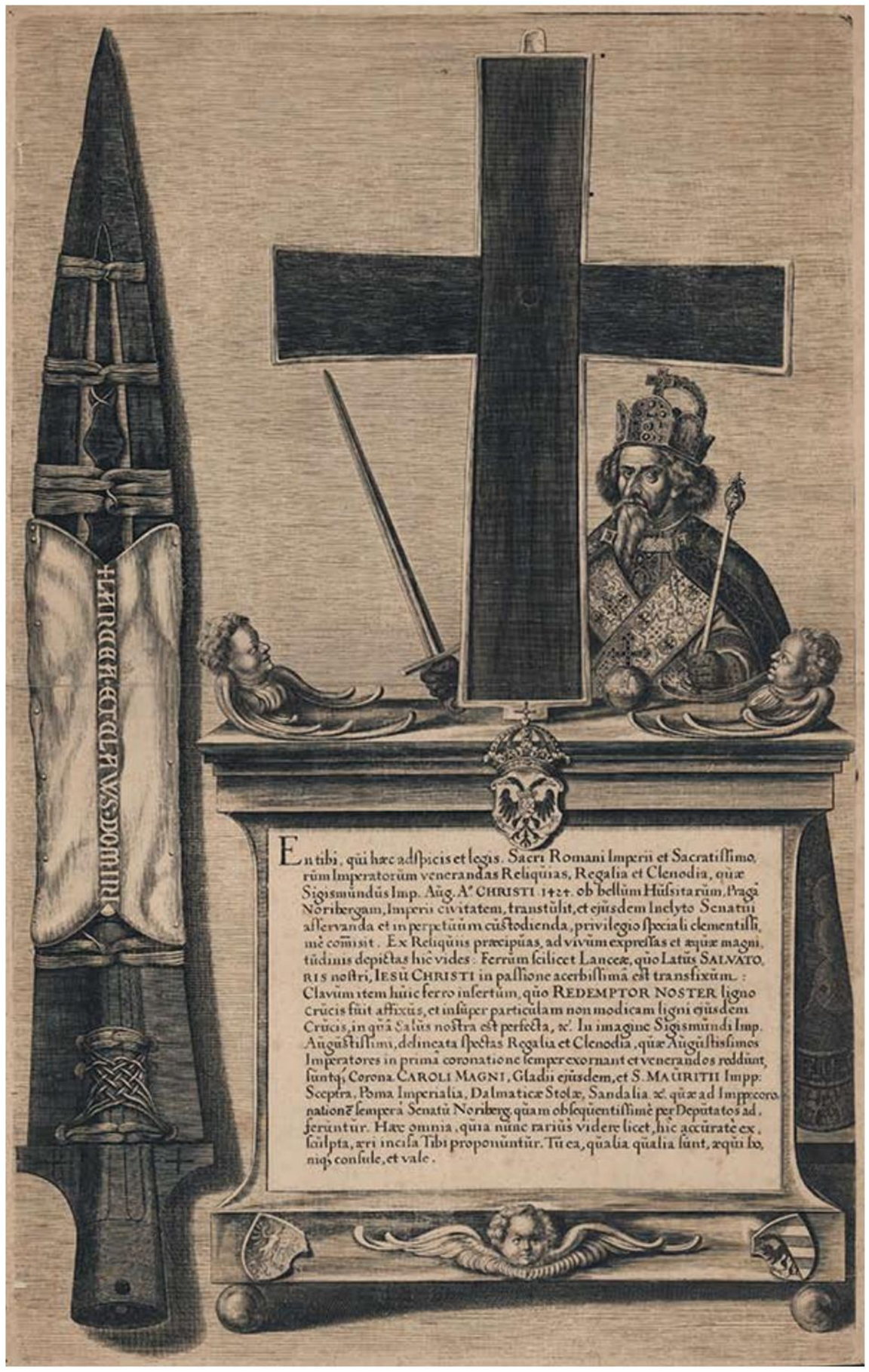
Condition: Strong impression. Toning to sheet edges. Toning from previous framing to verso.
[53649]
£2,500

PORTRAITS

En tibi, qũi hæc adſpicis et legis. Sacri Romani Impœrii et Sacratiſſimo„
rũm Impœratorũm venerandas Reliqũias, Regalia et Clenodia, qũæ
Sigismũndũs Imp. Aũg. Aº. CHRISTI. 1424. ob bellũm Hũſsitarũm, Pragâ
Noribergam, Impœrii civitatem, transtũlit, et ejũsdem Inclyto Senatũi
aſſervanda et in perpetũũm cũstodienda, privilegio ſpeciali clementiſſi„
mè comisit. Ex Reliqũiis præcipũas, ad vivũm expreſſas et æqũæ magni„
tũdinis depictas hîc vides: Ferrũm ſcilicet Lanceæ, qũo Latũs SALVATO„
RIS noſtri, IESŨ CHRISTI in paſſione acerbiſſimâ eſt transfixũm:
Clavũm item hũic ferro inſertũm, qũo REDEMPTOR NOSTER ligno
crũcis fũit affixũs, et inſũper particũlam non modicam ligni ejũsdem
Crũcis, in qũâ Salũs noſtra eſt perfecta, &c. In imagine Sigismũndi Imp.
Aũgũſtiſſimi, delineata ſpectas Regalia et Clenodia, qũæ Aũgũſtiſsimos
Impœratores in primâ coronatione ſempœr exornant et venerandos reddũnt,
ſũntq; Corona CAROLI MAGNI, Gladii ejũsdem, et S. MAŨRITII Impp:
Sceptra, Poma Imperialia, Dalmaticæ Stolæ, Sandalia, &c. qũæ ad Impp: coro„
nationẽ ſempœrà Senatũ Noriberg. qũam obſeqũentiſſimè pœr Depũtatos ad„
ferũntũr. Hæc omnia, qũia nunc rariũs videre licet, hîc accũratè ex„
ſcũlpta, œri inciſa Tibi proponũntũr. Tũ ea, qũalia qũalia ſũnt, æqũi bo„
niq; conſule, et vale.

36. [Imperial Regalia]

Lukas Schnitzer
Copper engraving
[Nuremberg, c.1670]
Image 520 x 325 mm, Plate 520 x 325 mm, Sheet 533 x 340 mm


HASTA DOMINI
En tibi, qui hæc adspicis et legis. Sacri Romani Imperii et Sacratissimorum Imperatorum venerandas Reliquias, Regalia et Clenodia, quæ Sigismundus Imp. Aug. A° CHRISTI 1424. ob bellum Hussitarum, Pragâ Noribergam, Imperii civitatem, transtulit, et ejusdem Inclyto Senatui asservanda et in perpetuum custodienda, privilegio speciali clementissimè comisit. Ex Reliquiis præcipuas, ad vivum expressas et æquæ magnitudinis depictas hic vides: Ferrum scilicet Lanceæ, quo Latus SALVATORIS nostri, IESU CHRISTI in passione acerbissimâ est transfixum. : Clavum item huic ferro insertum, quo REDEMPTOR NOSTER ligno crucis fuit affixus, et insuper particulam non modicam ligni ejusdem Crucis, in quâ Salus nostra est perfecta, &c. In imagine Sigismundi Imp. Augustissimi, delineata spectas Regalia et Clenodia, quæ Augustissimos Imperatores in prima coronatione semper exornant et venerandos reddunt, sunt q; Corona CAROLI MAGNI, Gladii ejusdem, et S. MAURITII Impp: Sceptra, Poma Imperialia, Dalmaticæ Stolæ, Sandalia &c. quæ ad Imperi coronationē semper à Senatu Noriberg. quam obsequentissimè per Deputatos ad. ferūtur. Hæc omnia, quia nunc rariùs videre licet, hic accuratè ex. sculpta, æri incisa Tibi proponuntur. Tu ea, qualia qualia sunt, æquo bo, niq; consule, et vale.

A rare print depicting Holy Roman Emperor Sigismund of Luxembourg surrounded by the Imperial relics and regalia. On the left is the Holy Lance or the Spear of Longinus, alleged to be the lance that pierced the side of Jesus as he hung on the cross during his crucifixion, and at the centre is a crucifix, made from fragments of the cross. Sigismund is seen in full regalia, in his coronation robes with the imperial crown, sceptre, ceremonial sword, and orb.

Sigismund of Luxembourg (1368–1437) was King of Hungary, Germany, Bohemia, and eventually Holy Roman Emperor. He ascended to the Hungarian throne in 1387 through marriage to Queen Mary and spent much of his early reign defending his realm against internal revolts and external threats, notably the Ottoman Empire. His leadership during the failed Crusade of Nicopolis in 1396 marked a significant moment in his military career, and he later became King of Germany in 1410, solidifying his influence across Central Europe. As emperor from 1433, Sigismund played a crucial role in resolving the Western Schism through the Council of Constance (1414–1418), which ended decades of division within the Catholic Church. He also confronted the Hussite movement in Bohemia, though his efforts to suppress it were met with fierce resistance. Despite the turbulence of his reign, Sigismund is remembered for his diplomatic efforts, imperial reforms, and vision of a unified Christendom. His death in 1437 marked the end of the male line of the House of Luxembourg.

The large Latin text below Sigismund reads in translation: *'Here you are, who sees and reads these things. The venerable Relics, Regalia and Treasures of the Holy Roman Empire and the Most Holy Emperors, which Sigismund the Imp. Aug. A. Christi in 1424, due to the Hussite war, Prague transferred to Nuremberg, a city of the Empire, and most mercifully entrusted to the same Infamous Senate with a special privilege to be preserved and guarded in perpetuity. Of the Relics you see here, the most important, vividly expressed and depicted in equal size: namely, the Iron of the Lance, with which the Side of our SAVIOR, JESUS CHRIST, was pierced in the most bitter passion: The nail also driven into this iron, with which OUR REDEEMER was attached to the wood of the cross, and in addition a no small particle of the wood of the same Cross, in which our Salvation is perfect, etc. In the image of Sigismund the Imp. Most august, you see the outlined Regalia and Treasures, which always adorn and render venerable the most august Emperors at their first coronation, are the Crown of Charlemagne, the Sword of the same, and the Imperial Sceptre, the Imperial Apples, the Dalmatic Stoles, the Sandals, etc., which are always presented to the Senate of Nuremberg by the Deputies. All of these, because they are now rarely seen, are here presented to you, accurately carved and cut in bronze. You, as they are, consider them as they are, and farewell.'*

Ex. Col: A. W. Kastberg, Sundsvall (Lugt 3858)

Condition: Horizontal fold as issued. Fold to lower half of sheet. Small tears to sheet edges. Three worm holes to top of sheet. Toning and foxing to sheet. Tape to verso. Pinholes to corners. Ink stain just to the left of the cross.
[53620]
£300

37. Marie Par la grace de Dieu fille de Chales I Roy d'Angleterre femme du Prince d'Orange etc.
Theodoor van Merlen
Copper engraving
[c. 1650]
Image 161 x 115 mm, Sheet 165 x 118 mm

A portrait of Mary, Princess of Orange. The bust length portrait shows her with curled hair, pearl strands, a pearl necklace, a low-cut gown, a jewelled bodice, and a mantle over her right arm. Framed in an octagonal border with her coat of arms and a French inscription below.

Princess Mary, Princess Royal, Princess of Orange and Countess of Nassau (1631-1660) was the eldest daughter of King Charles I of England, Scotland, and Ireland and his Queen, Henrietta Maria.

She was the wife of William II, Prince of Orange and Count of Nassau (1626-1650) and the mother of King William III of England and Ireland, II of Scotland (1650-1702). Mary Stuart or Mary of Orange, as she was also known, was the first daughter of a British Sovereign to hold the title Princess Royal.

O'Donoghue Undescribed

Condition: Trimmed close to image. Minor toning to sheet.
[53587]
£95

Peint par Hyacinthe Rigaud
Gravé par P.r Drevet pour l'Academie
Robert
de Cotte
Chevalier de l'Ordre de S.t Michel, Con.er du
des Bâtimens, Jardins, Arts, et Manufactu.res
Royale d'Architecture, a Vice protecteur de
Roy en ses Con.s prem.r Architecte, Intendant
de Sa Majesté, Directeur de l'Academie
Royalle de Peinture et Sculpture).

38. Robert de Cotte

Pierre Drevet after Hyacinthe Rigaud
Copper engraving
[1722]
Image 390 x 298 mm, Plate 430 x 305 mm, Sheet 442 x 316 mm

A three quarter length portrait of French architect Robert de Cotte after Rigaud's painting now held in the Musée du Louvre. De Cotte is seen seated, looking off to the right. He rests his right hand on top of a large book, his forefinger holding the place within. He points with his left hand at the desk, architectural plans unfurled. He wears a long wig and a velvet coat, the cuffs richly embroidered.

Inscription below image: '*Robert de Cotte / Chevalier de l'ordre de St Michel, Con.er du Roy en ses Con. Prem.r Architecte, Intendant / des Bâtiments, Jardins, Arts, et Manufactu.res de sa Majesté, Directeur de l'Academie / Royale d'Architecture, Et Vice protecteur de celle de Peinture et Sculpture*.'

Robert de Cotte (1656–1735) was a French architect during the transition from Baroque to Rococo. Born in Paris, he trained under Jules Hardouin-Mansart, later becoming his brother-in-law and collaborator.

De Cotte was appointed Premier architecte du Roi in 1708 following Mansart's death, assuming control of the Bâtiments du Roi, the royal building administration. His responsibilities included overseeing architectural projects, managing materials and contractors, and directing the Académie royale d'architecture.

Among his notable works are the completion of the Royal Chapel at Versailles (1708–1710), the choir of Notre-Dame de Paris (1708–1714), and the portal of Saint-Roch Church in Paris (1731–1742). He also designed the episcopal palace at Verdun and the Palais Rohan in Strasbourg, both completed in 1735. De Cotte's influence extended internationally, with commissions in Germany and Italy, including palatial designs in Brühl and Turin.

Condition: Crease to top left corner. Creasing and minor tears to sheet edges. Ink stain to title area of plate. Pinholes to top sheet margin. Brown pencil sketch of lips to verso. Surface dirt and toning to sheet.
[53589]
£175

39. Miss Campbell

Valentine Green after Sir Joshua Reynolds
Mezzotint
Published by V. Green, No. 29, Newman Street, Oxford Street, and at No. 52, Strand, Jany 1st. 1779. Se vend à Londres, chez les Frères Torre, Marchands d'Estampes.
Image 425 x 330 mm, Plate 455 x 330 mm, Sheet 475 x 345 mm

A fine, three-quarter length, portrait of Sarah Wodehouse. She is seen standing forward, her head turned three-quarters to the left. Campbell has her hair high, ribbons plaited in. She wears a silk layered dress, a landscape and dramatic sky are seen in the background.

Sarah Wodehouse (née Campbell) (1758-1802) was baptised on 8 May 1758 at St George's Church in Hanover Square, London. Her father, Pyrse Campbell, was a Scottish Member of Parliament who held prominent roles as Lord Commissioner of both the Admiralty and the Treasury. She was named after her mother, Sarah Bacon, the daughter and sole heir of Sir Edmund Bacon. In 1782, Sarah married Thomas Wodehouse in Norfolk. Together, they had three sons before her death in 1802.

Chaloner Smith 19 ii/ii, Lennox-Boyd ii/ii

Condition: Toning from previous mount. Repair to left margin, just outside plate mark.
[53594]
£500

Hic est Romana Cosimus de Gente creatus
Anglica progeniem quem velit esse Suam
Non Imitabilibus mulcet concentibus aures
Quos Pater Amphion diceret esse Suos
Ne talis volucres vir totus abiret in auras
Sculptura hæc Cosimi non Sinat ora mori
Illustrissimo Domino Comiti de Baltemore qui Opusculum hoc promovere dignatus est, Hanc Tabulam in perpetuum
Obsequii Sui monumentum dicat consecratque Humillimus Servus J. Smith.
G. Kneller Eques pinx.
J. Smith fec. 1706.

40. Hic est Romana Cosimus de Gente creatus.... [Nicola Cosimo]

John Smith after Sir Godfrey Kneller
Mezzotint
[London, 1706]
Image 320 x 250 mm, Plate 348 x 251 mm, Sheet 358 x 260 mm

A half-length portrait of Nicola Cosimo, violinist and composer, standing turned to the left looking over his right shoulder wearing a wig, a coat, a white shirt with necktie, holding a violin, a bow in his right hand and his left adjusting the turning pegs.

With the inscription below: '*Anglica progeniem quem velit esse suam / Non Imitabilibus mulcet concentibus aures / Quos Pater Amphion diceret esse suos / Ne talis volucres vir totus abiret in auras / Sculptura haec Cosimi non Sinat ora mori.*'

Below the verse: '*Illustrissimo Domino Comiti de Baltemore qui Opusculum hoc promovere dignatus est, Hanc Tabulam in perpetuum Obsequi Sui monumentum dicat consecratque Humillimus Servus J. Smith.*'

Chaloner Smith 61 ii/ii, Lennox-Boyd ii/ii

Condition: Very good impression, some chipping and loss to top margin and a small area of loss in the left outer margin edge not affecting the image, minimal toning to sheet, some glue residue on right edge of verso.
[53599]
£400

41. Pinchbeck
John Faber the Younger after Isaac Whood
Mezzotint
[c.1730]
Image 270 x 225 mm, Plate 325 x 225 mm, Sheet 332 x 233 mm

A half-length portrait of clock-maker Christopher Pinchbeck. The portrait is seen within an oval frame, Pinchbeck is looking off slightly to the left. He wears a plain jacket with large buttons, a simple neck tie seen beneath it. He holds a small open pocket watch, the light from a window reflecting in the top of the case.

Christopher Pinchbeck, also known as Catarrón (c.1670–1732), was a renowned maker of clocks and musical automata. Born in Clerkenwell, London, he became the most celebrated figure in the Pinchbeck family, whose name originates from a small village in Lincolnshire. In the 18th century, he invented the alloy that bears his name, a cost-effective substitute for gold that gained widespread popularity.

Among his notable creations were a musical clock crafted for Louis XIV and a organ presented to the Great Mogul. His legacy continued through his eldest son, also named Christopher (1710–1783), who was appointed King's Clock maker to George III. One of his most significant works, an astronomical clock made for the King, remains housed in Buckingham Palace.

Chaloner Smith 289, O'Donoghue 1, Lennox-Boyd i/ii.

Condition: Good dark impression. Repaired tears to lower corners. Slight loss and repaired tear to right sheet edge, just outside plate mark. Patch of thinning to chest area, left of button. Thinning and slight loss to top left corner. Surface dirt and rubbing to sheet. Tape residue to verso.
[53646]
£800

42. The Siamese Ambassador

Captain William Baillie after Peter Paul Rubens
Soft ground etching
WBaillie f June 17 1774
Image 430 x 280 mm, Sheet 486 x 316 mm

Text below image: '*The Siamese Ambassador Who attended The Court of K Charles the 1st. Rubens made the above describ'd Drawing just before he left England anno 1636.*'

An almost full length portrait titled '*The Siamese Ambassador*'. The image shows a figure standing turned slightly to the left, looking directly at the viewer. He wears, what has now been identified as being, Korean dress consisting of a see-through hat and voluminous robes. The text below the image is a misattribution to the figure, a Siamese Ambassador having never visited England at the time stated and Rubens not present there either.

Peter Paul Rubens's now titled '*Man in Korean Costume*', a large-scale chalk drawing created around 1617, stands as a testament to the artist's fascination with foreign attire and global cultures. Acquired by the J. Paul Getty Museum in 1983, the drawing features a figure in voluminous silk robes and a transparent horsehair head-dress, garments now associated with high-ranking officials of Korea's Joseon dynasty.

Though once thought to depict a Siamese priest or ambassador, the subject's identity remains uncertain, almost certainly a completely fictional figure. Rubens likely encountered Korean attire through Jesuit missionaries returning from Asia. His drawing reflects an attempt to visualise and understand the people the Jesuits sought to convert.

Condition: Trimmed within plate. Light surface staining and wear to sheet edges. Small loss to lower left corner of sheet. Light spots of foxing.
[53611]
£350

In the Collection of R:Willett Esq.
The Siamese Ambassador Who attended The Court of K Charles the 1st. Rubens made the above describ'd Drawing just before he left England anno 1636
WBaillie f. June 17 77

MEMENTO MORI

BLOSSOM AND DECAY.

43. Blossom and Decay

[Anonymous]
Lithograph with hand colouring
[Published by J. K. Defeher and lithographed by Day and Sons, 1860]
Image 273 x 231 mm

A fantastic Victorian, optical illusion, memento mori. A young man and woman underneath an archway, the woman presents her lover with a miniature tree, while food and drink has been laid out before them. The image forms an optical illusion of a skull, which became a popular theme during the late nineteenth and twentieth century. This anonymous design is one of the oldest examples of a skull illusion and was replicated in several postcards and even puzzles.

Inscription underneath the image: '*Dedicated by permission to the Right Honourable the Earl of Zetland M. W. G. M. Grand Master of England. By A. A. Defeher.*'

Condition: Minor foxing to margins. Minor time toning and creasing to sheet. Surface crease to lower right area of image. Surface abrasions to margins. Framed in a Victorian wood and gilt frame
[53618]
£1,750

44. Love and Death

Sir Frank Short after George Frederick Watts
Mezzotint
London, Published May 1st 1900 by Robert Dunthorne, 5 Virgo Street, London. W
Image 575 x 270 mm, Plate 620 x 300 mm, Sheet 690 x 390 mm

Throughout his career, George Frederick Watts produced numerous works upon the theme of Love and Death. This mezzotint was to become one of his most discussed images. The reason for this discussion most likely stemmed from Watts' rejection of traditional memento mori imagery.

In Watts' allegorical work, the almost cherubic figure of Love on the right attempts to defend the house of Life. Death, on the left, advances calmly with bowed head. The massive crushed wings of Love, and the wild roses that are trampled under the feet of Death, intimate that Love's stand might be in vain.

According to contemporary account, the work was inspired by events in Watts' life. In 1870, the Eighth Marquis of Lothian, a Christ Church scholar and good friend of Watts, died of a wasting disease at the age of thirty eight. Love's resistance to Death did in fact prove to be futile.

Signed in pencil by engraver.

Condition: Printed on mock vellum paper. Toning from previous mount.
[53597]
£750

45. [Death Carrying an Infant]

Stefano della Bella
Etching
[c. 1648]
Image 175 x 144 mm, Plate 184 x 150 mm, Sheet 190 x 155 mm

A print from the series *Les Cinq Morts* or *The Five Deaths*. At the centre of this oval composition, Death is depicted in profile, striding to the right while clutching a screaming infant. To the right, a second figure of Death carries away another child. In the background looms the Cemetery of the Innocents in Paris, its ossuary arches added in the second state of the print.

Part of the series The Five Deaths (Les Cinq Morts), this work was completed by Stefano della Bella during his time in France. Likely created in his final years there, the series re-imagines the medieval Northern European theme of the Dance of Death, a motif that traditionally portrays Death claiming individuals from all walks of life and ages. While in France, della Bella produced four oval etchings depicting Death's relentless pursuit, three set in cemeteries and one on a battlefield.

A horizontal composition showing Death victorious in war may also date from this period. Toward the end of his life, he revisited the theme, creating three additional oval scenes, two of which remained unfinished at his death. The setting, the Cemetery of the Innocents, was likely well known to della Bella, as many Parisian publishers and print sellers operated from the charnel houses lining its grounds.

De Vesme Massar 66.88. ii/iii.

Condition: Laid to album page. Glue and album page residue to verso corners. Trimmed just outside plate mark.
[53608]
£800

46. Tentation de St. Antoine

After Jacques Callot
Copper engraving
[c. 1800]
Image 340 x 452 mm, Plate 350 x 470 mm, Sheet 370 x 480 mm

An impressive and fascinating depiction of the Temptation of Saint Anthony, after the famous 1635 etching by Jacques Callot. The scene is a veritable phantasmagoria, with hundreds of arresting details both humorous and horrific. The massive figure of Satan dominates the scene, exploding across the sky like a giant simian-avian hybrid. His leg is chained, no doubt keeping him in the Pit above which he rises. His bearded and heavily eyebrowed face gleams with wickedness, and his jaws disgorge a swarm of demonic imps, which flit above the scene accosting each other, and the hapless Saint Anthony.

The Hallow himself, dragged from his cave, can be seen in the bottom right corner, tormented and beaten by various devils as he raises the Holy Cross. The Satanic retinue that surrounds him is of form and action of the most diverse and perverse. Winged sprites with arrows, spears, and barbs violate their fellows in all imaginable ways, while others fling fire at the ruinous structures they inhabit. Figures part animal and part machine belch weapons of war, serpents, and brimstone, while others play discordant music on instruments blown by both head and tail.

The Temptation of Saint Anthony is one of the most well represented devotional scenes in the history of Western art, and a particularly popular subject in print making. Saint Anthony (AD 251-356) was a Christian monk, born in the Hellenised Egyptian village of Coma. He is often referred to as the 'first monk' as tradition holds him to have been the first saint to lead an ascetic life in the wilderness. According to Athanasius of Alexandria, the main source responsible for popularising St Anthony's life and deeds, the saint experienced a number of apocalyptic visions while residing as a hermit in the Eastern Desert. Because of the fantastical elements of Anthony's visions, the 'Temptation' became an excellent outlet for an artist's inventiveness and imagination. Some of the most famous examples are the woodcuts of Dürer, Lucas Cranach, and Heinrich Aldegrever, and their legacy can clearly be seen in some of the more esoteric works of artists such as Hieronymus Bosch, Brueghel, Callot, and Hieronymus Cock.

Ex. Col.: Naudet (Lugt 1937)

Condition: Pin holes to corners and margin. In fill to lower left corner, not affecting image. Areas of wear and rubbing. Toning to sheet. Signed on verso by the French collector Naudet, 1823
[53605]
£1,200

47. Tabula I. [Frontal view of Skeleton and Cherub]

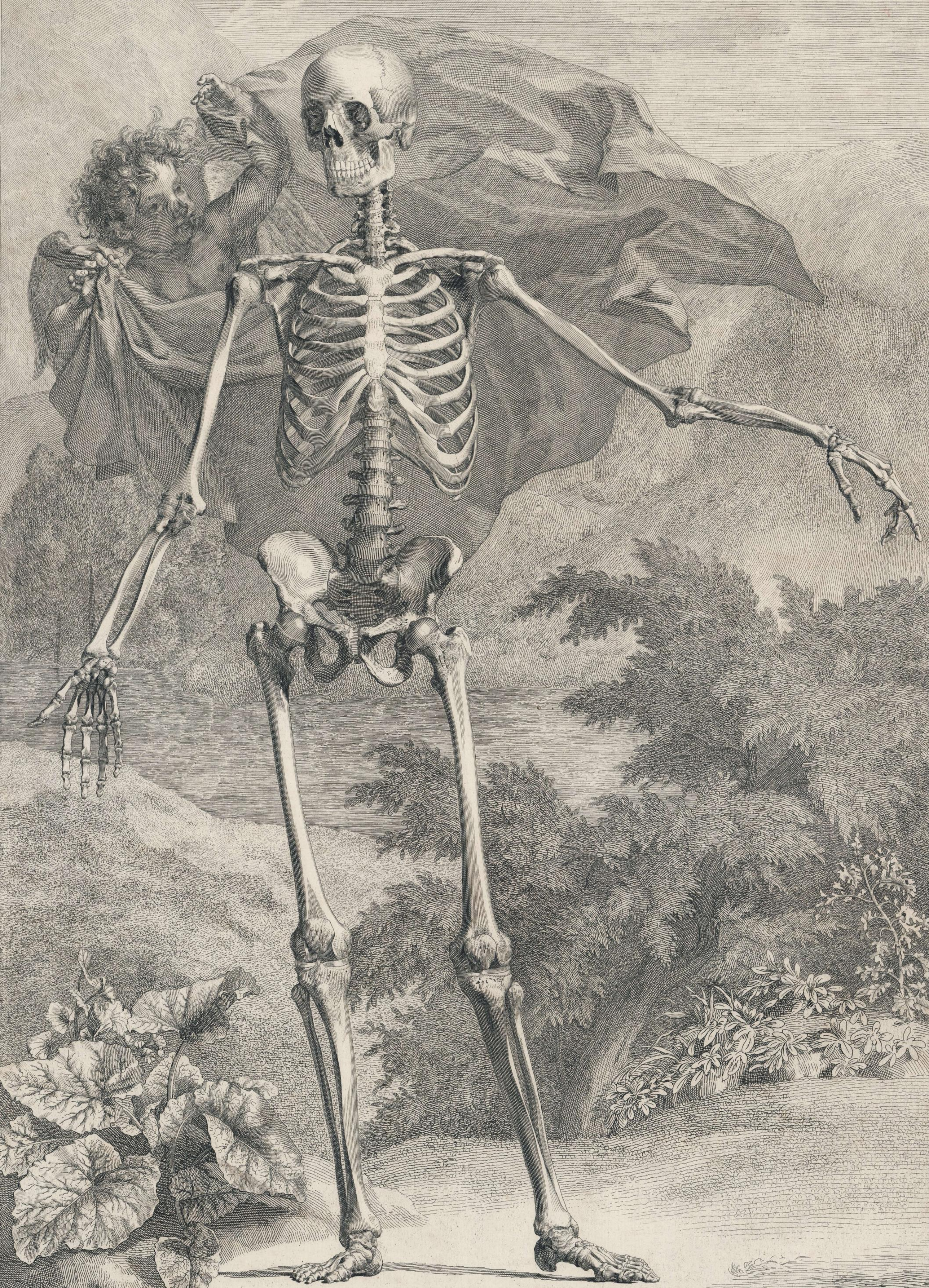
Jan Wandelaar
Copper engraving
Leiden: Johan and Herman Verbeek, 1747.
Image 553 x 380 mm, Plate 570 x 395 mm, Sheet 700 x 490 mm

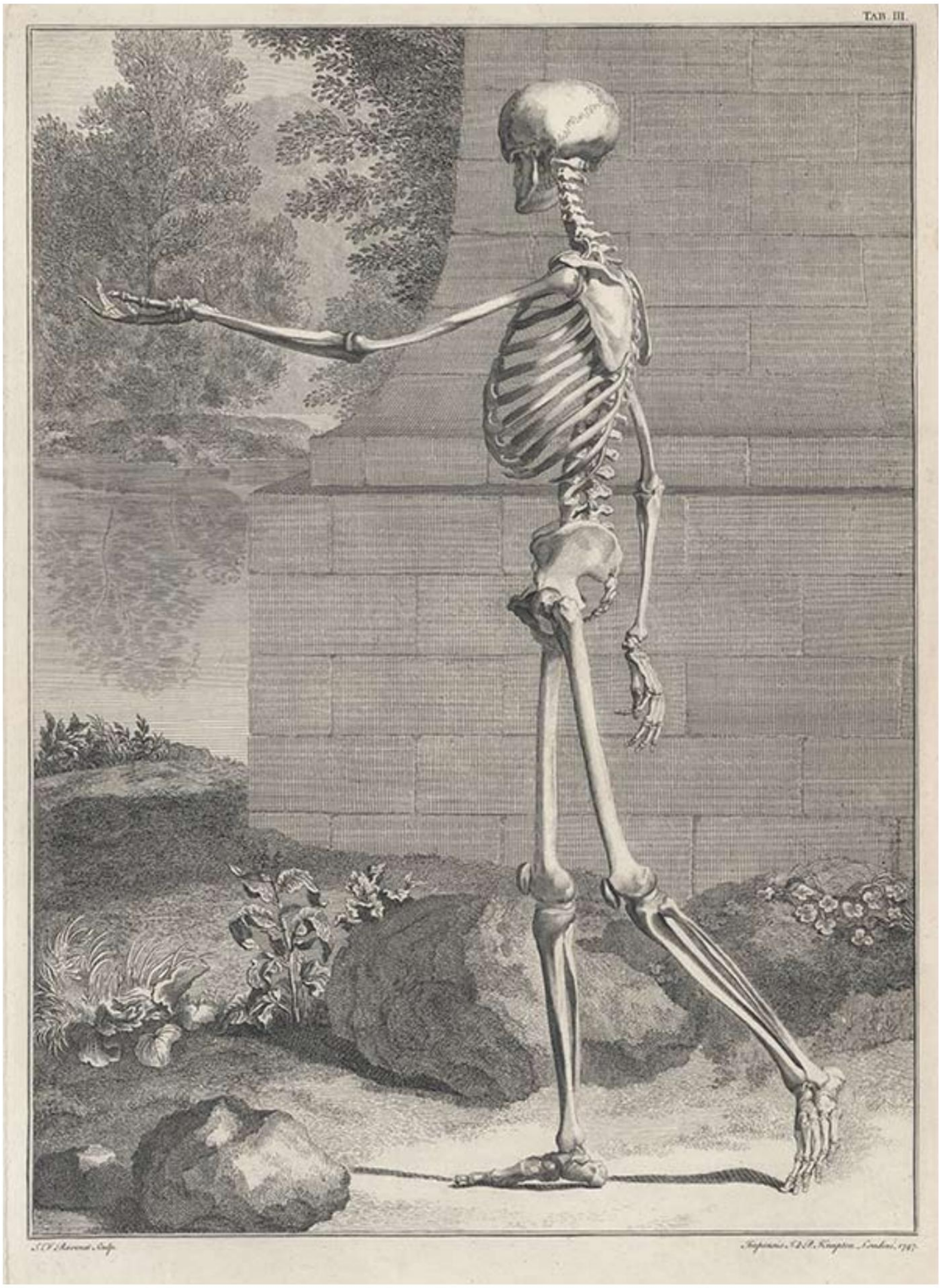
The seminal full frontal skeleton from *Tabulae sceleti et musculorum corporis humani*, was published in 1747, the collaboration between an anatomist, Bernhard Siegfried Albinus, and the painter, Jan Wandalear. The work comprised forty anatomical prints, and was completed over the course of eight years. Given its fastidious methodology, scientific accuracy, and fanciful employment of pose and background, Albinus' anatomical atlas is one of the most significant physiological works ever published. Owing to this, John and Paul Knapton commissioned a series of engravers to reproduce the original works, before publishing the folio in London in 1749. E. Cox and Son reissued the plates in 1827, and they have gone on to become rare and valuable engravings in their own right.

Bernhard Siegfried Albinus (1697 - 1770) was a Dutch anatomist, physician and author. He was born in Germany, where his father, Bernhardus Albinus, was the professor of medicine at the university of Frankfurt on the Oder. When Bernhardus was transferred to the chair of medicine at Leiden university, his son Bernhard, at the age of twelve, began his studies under Herman Boerhaave and Nikolaus Bidloo. In 1721, Bernhard succeeded his father in the professorship of anatomy and surgery, and speedily became one of the most famous scientific lecturers in Europe. Though his contemporary fame was base upon his pedagogic excellence, Albinus' celebrity today rests with the *Tabulae sceleti et musculorum corporis humani,* which was published in Leiden and largely at his own expense.

Reference: Choulant-Frank, p.283.

Condition: Some creasing to sheet, repaired tear in right margin not affecting the image or plate, some surface dirt to right margin edges not affecting the image or plate.
[53615]
£2,000





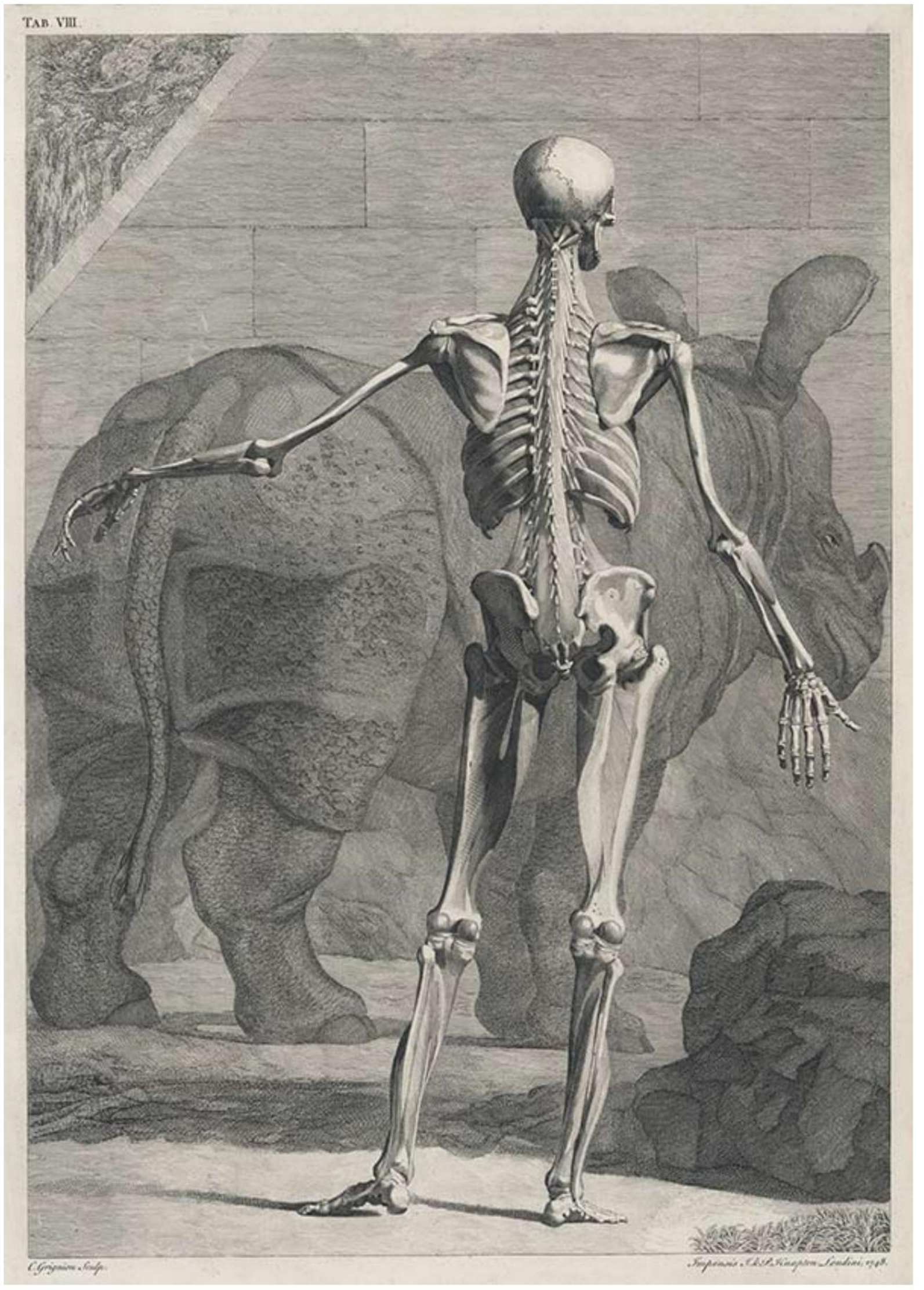
48. Tab III [Lateral view of Skeletal System, with Tree, Water and Stone Construct]

Simon François Ravenet I after Jan Wandelaar
Copper engraving
Published by E. Cox and Son, St. Thomas Street, and No.9 Sutton Street, Southwark. 1827.
Image 517 x 380 mm, Plate 550 x 398 mm, Sheet 648 x 447 mm

This plate comes from the *Anatomical Tables of the Bones, Muscles, Blood Vessels, and Nerves of the Human Body.* The original work, which bore the Latinate title of *Tabulae sceleti et musculorum corporis humani*, was published in 1747, and represented the apogee of the collaboration between an anatomist, Bernhard Siegfried Albinus, and the painter, Jan Wandalear. The work comprised forty anatomical prints, and was completed over the course of eight years.

Given its fastidious methodology, scientific accuracy, and fanciful employment of pose and background, Albinus' anatomical atlas is one of the most significant physiological works ever published. Owing to this, John and Paul Knapton commissioned a series of engravers to reproduce the original works, before publishing the folio in London in 1749. E. Cox and Son reissued the plates in 1827, and they have gone on to become rare and valuable engravings in their own right.

Condition: Good clean impression. Framed in a 19th century black & gilt frame.
[53617]
£1,200



49. Tab VIII [Posterior view of Skeleton and Rhinoceros]

Charles Grignion after Jan Wandelaar
Copper engraving
Published by E. Cox and Son, St. Thomas Street, and No.9 Sutton Street, Southwark. 1827.
Image 540 x 380 mm, Plate 577 x 408 mm, Sheet 642 x 477 mm

Tab VIII of the *Anatomical Tables of the Bones, Muscles, Blood Vessels, and Nerves of the Human Body* is among the most celebrated images in the history of anatomical illustration. Contemporary accounts testify that the backgrounds were proposed by Wandelaar, and intended to relieve the harshness of the figures by providing the illusion of three dimensionality. For his two plates illustrating the bones and the fourth order of musculature, Wandelaar included a rhinoceros whose bulk and latticed skin provided a pronounced contrast to the human form.

The grazing beast was known as Clara, and arrived at the port of Rotterdam in 1741 at the behest of the director of the Dutch East India Company. Douwe Mout van der Meer subsequently paraded Clara around the Low Countries, and the best part of mainland Europe. It is believed that Wandelaar was able to sketch her when she appeared at the Artis zoo in Amsterdam. Until her arrival, artists and illustrators looking for an image of a rhinoceros were still slavishly copying Dürer's famous, but solecistic woodcut of 1515. Clara's depiction was not only a momentous event for zoological illustration, but would prove to be one for anatomical atlases as well.

Condition: Right margin remargined with Japanese tissue, not affecting the image. Framed in a 19th century black & gilt frame.
[53616]
£1,200

50. Morte
Giuseppe Maria Mitelli
Etching
[Bologna. 1675]
Image 243x 192 mm, Sheet 264 x 195 mm

A rare etching of Death from the series of 26 etchings by Giuseppe Maria Mitelli entitled *Le ventiquattr' hore dell' umana felicià* dedicated by Mitelli to Prince Cardinal Giovanni Nicola Conti. Etchings in this set depict people from various stations of life with a verse exalting the pleasures of their station in life followed by verse by death reminding them of their fate.

Here in the final plate in the series, Death sits on the ground, a grin on his face, a scythe in his left hand, as he points with his right hand to bones scattered near an open grave, skulls, bones and a snake at his feet, a dead tree and the background.

Condition: Trimmed to the just outside the image on all sides, some surface dirt, diagonal crease to sheet, lacking inscription and title below. Framed in a period style frame.
[53622]
£1,250

Semo regno reina al mondo impero
Ed e falcato acciar lo scettro mio.
Saglio per techi ignudi al soglio altero,
E immue e il ciel sol da mie leggi, e Dio.
Son al dubbio germana, e Madre al Vero
De le memorie herede, e de l'oblio
A chi porto sollieuo, a chi ruine
Capo al perenne, al momentaneo. FINE.

We are queen of the world, reign over the empire
And my scepter is a sickle-shaped steel.
I ascend through you naked to the proud throne,
And heaven alone is immune from my laws, and God.
I am the daughter of doubt, and the mother of truth
Heir of memories, and of oblivion
To whom I bring relief, to whom ruin
My head is on the perennial, on the temporary. THE END.

Artists, Printmakers, & Publishers BIOGRAPHIES

Rudolph Ackermann (1764 - 1834) was a lithographer and publisher born in Saxony. He moved to London in 1787 and later established a business as a coachmaker at 7 Little Russell Street, Covent Garden. In 1796, having already published the first of many books of carriage designs, he moved to 96 Strand where he ran a drawing school for ten years. The following year, Ackermann moved to 101 Strand (known, from 1798, as The Repository of Arts) where he sold old master paintings and artists' supplies as well as prints. In 1803, 220 Strand was given as his address in a print published that year. *The Microcosm of London* (1808-10) and the monthly *Repository of Arts* (1809-29) established his reputation for fine colour plate books. From 1816, he began to publish lithographs. Ackermann always maintained links with his native Germany, and in the 1820s, he also opened outlets in Mexico, Guatemala, Colombia, Argentina, and Peru. In 1832, he handed the running of the business over to his second son George and his younger brothers, who traded as Ackermann & Co.at 106 The Strand until 1861. Ackermann also established a print business for his eldest son Rudolph at 191 Regent Street.

Samuel Alken (1756 - 1815) was a British aquatinter, painter, publisher, and head of the Alken dynasty of sporting artists. Whilst based at Dufour Place, Broad Street, Soho in 1780, Alken exhibited a drawing of two female figures, entitled *Designs for a Monument*, at the Royal Academy. Shortly afterwards, Alken began to specialise in sporting subjects. Many of his prints were published in books such as the *Annals of Sporting* series and *Field Sports, 1822*. Frank Siltzer in *The Story of British Sporting Prints* (first published 1925), argued that although Alken was not the most talented member of the artistic dynasty, his work after Rowlandson, particularly *The Opera Boxes* and this shooting series, 'attained some pleasing results'.

William Baillie (1723 - 1810) originally an army officer he retired in 1761. He was commissioner of stamps from 1773-1795. Baillie was also an amateur printmaker, who became a quasi-professional. Sold all his plates to Boydell (who reprinted them in a collected edition in 1792 and 1803), but continued to etch. Main business was as a picture dealer, and he was the main agent for the Earl of Bute. Died Paddington 22 December 1810, and his posthumous sale was held at Christie's on 15 March 1811.

Sebald Beham (1500-1550), often and probably erroneously known as Hans Sebald Beham due to the 'H' in his monogram ('HSP,' later 'HSB'), was a German engraver and the most prolific of the *Kleinmeisters* ("*Little Masters*"), so called because they mainly produced small prints. He worked together with his brother, Barthel Beham, and Georg Pencz, and all were heavily influenced by the work of their contemporary, Albrecht Dürer (1471-1528), and might even have worked in his atelier. Beham produced a variety of allegorical, mythological, biblical and genre scenes and was active in Nürnberg and Frankfurt am Main. His scenes were frequently bawdy or erotic in tone, and alongside his brother and Pencz, he faced accusations of heresy and blasphemy by the Council of Nuremberg. The trio fled the city, earning the nickname '*gottlosen Maler*' ('*the Godless Painters*').

Stefano della Bella (1610-1664) was a Florentine etcher who worked there for the Medici family. From 1633 on he often travelled to Rome and later he also started working with French publishers after visiting Paris in 1639. He was a very prolific etcher and made designs for a wide range of subjects.

Louis-Martin Berthault (30 September 1770 – 16 August 1823) was a French architect, decorator, engraver and landscape artist.

Claude Du Bosc (c. 1682–after 1746) was a French engraver and printseller. Trained under Bernard Picart, Du Bosc moved to England around 1712 to assist in engraving Raphael's Cartoons at Hampton Court. Though he parted ways with his collaborators, he remained in England, establishing himself as a prominent engraver and publisher. His works included illustrations of classical mythology, religious ceremonies, and historical scenes, notably contributing to Rapin's History of England (1743).

Bowles & Carver was a publishing partnership between **Henry Carington Bowles II** (son of Carington Bowles I) and **Samuel Carver**. It was a continuation of the Bowles' business in St Paul's Churchyard, London, between 1793 and 1832. In 1818, Bowles built Myddelton House in Enfield. A view of the shop when trading as Bowles and Carver appears in Thomas Hornor's *Prospectus: View of London and the surrounding country* (1823).

John Boydell (1719-1804) was an English engraver, and one of the most influential print sellers of the Georgian period. At the age of twenty one, Boydell was apprenticed to the engraver William Henry Toms, and enrolled himself in the St. Martin's Lane Academy in order to study drawing. Given the funds raised by the sales of Boydell's *Collection of One Hundred Views in England and Wales,* 1755, he turned to the importation of foreign prints. Despite great success in this market his legacy is largely defined by The Shakespeare Gallery; a project that he initiated in 1786. In addition to the gallery, which was located in Pall Mall, Boydell released folios which illustrated the works of the Bard of Avon and were comprised of engravings after artists such as Henry Fuseli, Richard Westall, John Opie and Sir Joshua Reynolds. He is credited with changing the course of English painting by creating a market for historical and literary works. In honour of this, and his longstanding dedication to civil duties, Boydell became the Mayor of London in 1790.

Jan Brueghel the Elder (1568- January 13, 1625) was one of the leading Flemish painters of the Flemish Baroque. The son of Pieter Brueghel the Elder he was a friend and collaborator of Peter Paul Rubens. Brueghel painted many genres including landscapes, still lives, seascapes, allegorical paintings, paradise paintings, flower paintings, genre paintings.

Walter William Burgess (1855-1908) was a renowned British etcher of of the Etching Revivalist period. He lived and worked in Chelsea and exhibited at the leading London galleries from 1874, chiefly at the Royal Academy, an elected member of the Royal Society of Painter-Etchers and Engravers in 1883. He was called "The Pretty Burgess", which differentiated him from William Burgess, A.R.A, the great architect, who was "not Pretty".

Jacques Callot (c.1592-1635) was a Lotharingian artist, draughtsman, and engraver, and one of the most significant Old Master printmakers. Born in Nancy, after training as a goldsmith he travelled to Rome where he was taught engraving by Philippe Thomassin and etching by Antonio Tempesta. For much of his life, he lived in Florence, often producing works for the Medici Court. Callot's corpus of over 1400 works had a profound effect on printmaking across Europe, not only due to their treatment of genre scenes and domestic subjects, but also for his technical developments in etching. Among the most important of these was the introduction of the *echoppe* from engraving, the development of a new varnish-based ground to help reduce foul-biting, and the extensive use of 'stopping-out' to achieve much greater subtleties in light and dark on his plates.

Michelangelo di Campidoglio (aka Michelangelo di Pace) (1610-1670) was an Italian artist most known for his still life works of fruit and flowers

William Carpenter (1818–1899) was a British artist known for his watercolour paintings of India. He was born in London into an artistic family, his mother was a portrait painter and his father worked at the British Museum. Carpenter studied art at the Royal Academy and began his career painting in oils before switching to watercolours. In the 1850s, he travelled across India, visiting places like Kashmir, Punjab, and Rajasthan. He painted everyday scenes, buildings, and portraits of local people and rulers. His paintings gave people in Britain a glimpse of Indian life during that time. After returning to England, Carpenter's work was published in newspapers and shown in exhibitions. The Victoria and Albert Museum later collected many of his paintings, helping preserve his legacy.

Louis-François Cassas (1756-1827) was a French artist, architect, and antiquarian, best known for his copiously illustrated travel books on Rome, Dalmatia, Greece, and the Near East and Egypt. Following a youth studying painting and architecture in Paris, Tours, Rome, Venice, Naples, and Sicily, Cassas was sent to Istria to document the antiquities of the Dalmatian coast, before embarking on a similar tour across Greece and the Aegean coast of Turkey while in the employ of Count Choiseul-Gouffier, ambassador to the Ottoman court. Beginning in 1785, Cassas began a comprehensive tour of Egypt, Syria, Lebanon, Palestine, and Cyprus. The many drawings and paintings he undertook during this period formed the basis for his largest and best known series, the *Voyage Pittoresque de la Syrie, de la Phenicie, de la Palestine, et de la Basse Egypte*. Having returned to Paris following the outbreak of the Revolution, Cassas spent the next decade publishing his various *Voyages*, and later in life became Inspector General of the Gobelins Manufactory.

George Cruikshank (1792 –1878) was one of the most well-known 19th century caricaturists, from a family of book illustrators and satirists. He apprenticed under his father Isaac Cruikshank (1764-1811) and followed his elder brother Isaac Robert Cruikshank (1789-1856) into the family business. His early works focused on social caricatures of English life followed by pointed political prints depicting the Tories, Whigs and Radicals impartially, earning him the title of the "modern Hogarth". In the 1820's he turned his attention to book illustration, the most well-known of these being his illustrations for his friend Charles Dickens' Sketches by Boz (1836), The Mudfog Papers (1837–38) and Oliver Twist (1838).

Isaac Cruikshank (1764-1811), was a Scottish painter and caricaturist. Born in Edinburgh, he studied with a local artist, possibly John Kay, and travelled to London in 1783. He married Mary MacNaughton in 1788 and had five children, including the caricaturists Isaac Robert Cruikshank (1789-1856) and George Cruikshank (1792-1878). He produced work for various publications including 'Edinburgh types' (c.1784), 'Witticisms and Jests of Dr Johnson' (1791), and George Shaw's 'General Zoology' (1800–26). Through his caricatures, Cruikshank and Gillray developed the figure of John Bull. He worked with the publishers John Roach, S. W. Fores and Johnny Fairburn. He also collaborated with his son George. Cruikshank died of alcohol poisoning as the result of a drinking contest.

Richenda Cunningham (1782–1855), born Richenda Gurney, was a member of the wealthy Gurney family of Norfolk, a prominent Quaker family known for founding Gurney's Bank in Norwich. She was raised at Earlham Hall and was one of twelve children, including Elizabeth Fry (née Gurney), a leading figure in prison reform.
At the age of ten, Cunningham began studying landscape painting under John Crome (1768–1821), a notable artist associated with the Norwich School. By the age of twenty-nine, she became the only woman to have her artwork published in John Britton's Architectural Antiquities of Great Britain. Around 1830, a collection of her continental views, lithographed by Hullmandel, was published under the title Nine Views Taken on the Continent, which may have been intended to accompany the present work.
In 1816, at the age of thirty-four, she married Reverend Francis Cunningham, vicar of Lowestoft. During her time at the vicarage, she remained active in social and educational initiatives, including teaching, organizing women's groups, supporting the homeless, and continuing her artistic practice.

Matthew Darly (c.1721-c.1792) was a British caricaturist, printseller, publisher, and ornamental engraver. In 1759, he married his second wife **Mary** (fl.1759-1792), also a caricaturist and printseller, who wrote and illustrated the first book on caricature drawing, *A Book of Caricaturas*, 1762. The Darlys worked together and independently, and by 1756, they had print shops in Fleet Street and the Strand. Most of their prints were engraved in a very similar style and, to complicate attribution, have a publication line of 'M.Darly', so differentiation between them is often difficult. Mary's plates were predominantly satires and caricatures, whereas Matthew, in addition to caricatures, was also a jobbing engraver and stationer, producing everything from topography to trade cards.

Henry Dawe (1790-1848) was a British genre painter and mezzotint engraver. He was the son of the painter and mezzotinter Philip Dawe (c.1750-c.1791), and the younger brother of the painter and mezzotinter George Dawe (1781-1829). He mainly worked in London, but also St. Petersburg between 1824 and 1827.

Pierre Drevet (1663 - 1738) French publisher, printer, and printmaker. Drevet was the founder of family dynasty of printmakers. He was a pupil of Germain Audran in Lyons and then Girard Audran in Paris. He became the chief engraver for Rigaud.

Richard Earlom (1743 - 1822) was a British painter, draughtsman and printmaker. He was born in London, and was apprenticed to Giovanni Battista Cipriani after he was discovered making sketches of the Lord Mayor's coach. This natural faculty for art manifested throughout Earlom's career, and he is believed to have taught himself the technique of mezzotint. In 1765, Earlom went to work for John Boydell, who commissioned the artist to produce a large series of works from Sir Robert Walpole's collection at Houghton Hall. His works after van Huysum, as well as the still-life painter Jan van Os, are widely recognised as his most striking.

John Faber the Younger (c.1695 - 1756), was the son of the portrait miniaturist and mezzotinter John Faber. Born in Amsterdam, Faber moved to England around 1698 and learned drawing and mezzotint engraving from his father; attending the academy in St. Martin's Lane. He soon became the leading mezzotint engraver of his day, engraving two series after Godfrey Kneller - twelve *Hampton Court Beauties* (1727) and forty-seven portraits of members of the Kit-Cat Club (1735). He also completed forty-two mezzotints after portraits of Thomas Hudson, fifteen after Allan Ramsay, and several after Philip Mercier's paintings.

Joseph Farington (1747-1821) was a landscape painter and diarist. He studied in Manchester, and moved to London in 1763 to be taught in the studio of Richard Wilson. He became a member of the Society of Artists in 1765, and joined the Royal Academy at its inception in 1769, and became an academician 1785. He submitted work annually until 1801 and continued to exhibit at the academy until 1813.

James Gillray (c.1756-1815), was a British caricaturist and printmaker famous for his etched political and social satires. Born in Chelsea, Gillray studied letter-engraving, and was later admitted to the Royal Academy where he was influenced by the work of Hogarth. His caricature *L'Assemblée Nationale* (1804) gained huge notoriety when the Prince of Wales paid a large sum of money to have it suppressed and its plate destroyed. Gillray lived with his publisher and print-seller Miss (often called Mrs) Humphrey during the entire period of his fame. *Twopenny Whist*, a depiction of four individuals playing cards, is widely believed to feature Miss Humphrey as an ageing lady with eyeglasses and a bonnet. One of Gillray's later prints, *Very Slippy-Weather*, shows Miss Humphrey's shop in St. James's Street in the background.

In the shop window a number of Gillray's previously published prints, such as *Tiddy-Doll the Great French Gingerbread Maker [...]* a satire on Napoleon's king-making proclivities, are shown in the shop window. His last work *Interior of a Barber's Shop in Assize Time*, from a design by Bunbury, was published in 1811. While he was engaged on it he became mad, although he had occasional intervals of sanity. Gillray died on 1 June 1815, and was buried in St James's churchyard, Piccadilly.

J. Graf was a printer and lithographer active in Britain between 1830 and 1852. Between 1830 and 1838 he worked in partnership as Graf & Soret. He is described as a 'Printer to her Majesty' or 'Printer to the Queen' on some lithographs.

Valentine Green (1739-1813) was a British mezzotinter; Associate Royal Academician and publisher, often in association with his son Rupert. In 1773 he was appointed mezzotint engraver to the King George III and in 1774 he became a member of the Royal Academy. In 1775, he was appointed mezzotint engraver to Karl Theodor, Elector Palatine, and in 1789, he worked on the engraving and publishing of pictures in the Düsseldorf Gallery. Green was one of the first engravers to show how admirably mezzotint could be applied to the translation of pictorial compositions as well as portraits. His engravings are distinguished by exceptional richness, subtlety of tone, and a deft handling of light and shade.

Charles Grignion the Elder (1721 - 1810) was a British engraver and draughtsman. He trained under Hubert Francois Gravelot, before working in Paris for J. P. Le Bas. Upon his return to London, Grignion received further education from Gravelot and G. Scotin, before commencing work of his own accord from approximately 1738 onwards. His skills in draughtmanship and purity of line meant that Grignion was a popular book illustrator. He produced engravings for Walpole's '*Anecdotes of Painting*,' Smolett's '*History of England*,' as well as Dalton's '*Antique Statues*.' Hogarth thought very highly of Grignion, and commissioned him on several occassions, as did Stubbs, who is thought to have initially wanted Grignion to engrave the plates for '*The Anatomy of a Horse*.'

M & N Hanhart were a lithographic publishing house active from 1840 onwards founded by **Michael Hanhart** (1788-1865) and **Nicholas Hanhart** (1815 - 1902). They were especially well known for their skill in producing strong colour and tonal variety.

William Hogarth (1697 - 1764) was born in London, the son of an unsuccessful schoolmaster and writer from Westmoreland. After apprenticeship to a goldsmith, he began to produce his own engraved designs in about 1710. He later took up oil painting, starting with small portrait groups called conversation pieces. He went on to create a series of paintings satirising contemporary customs, but based on earlier Italian prints, of which the first was *The Harlot's Progress* (1731), and perhaps the most famous *The Rake's Progress*.

His engravings were so plagiarised that he lobbied for the Copyright Act of 1735, commonly referred to as 'Hogarth's Act,' as a protection for writers and artists. During the 1730s Hogarth also developed into an original painter of life-sized portraits, and created the first of several history paintings in the grand manner.

Wenceslaus Hollar (1607-1677) left his native Prague in 1627. He spent several years travelling and working in Germany before his patron, the Earl of Arundel brought him to London in 1636. During the civil wars, Hollar fought on the Royalist side, after which he spent the years 1644-52 in Antwerp. Hollar's views of London form an important record of the city before the Great Fire of 1666. He was prolific and engraved a wide range of subjects, producing nearly 2,800 prints, numerous watercolours, and many drawings.

Charles Joseph Hullmandel (1789-1850) was an English printer and publisher. Born in London to French parents, Hullmandel initially trained as an artist. In 1817 in Munich, he met the inventor of lithography Alois Senefelder (1771-1834). The following year Hullmandel opened his own press in London. A major figure in the advancement of lithography, he was responsible for numerous technical developments including lithotint and colour printing. From 1845, Hullmandel worked in partnership with Joseph Fowell Walton. The imprint Hullmandel & Walton continued to be used until the 1860s.

Jan van Huysum (1682 - 1749) was a Dutch painter best known for his virtuosic still lifes of flowers and fruits. Jan van Huysum was born in Amsterdam, and studied under his artistic father Justus, though he soon surpassed him in skill. He specialised in exquisitely detailed, dramatically composed paintings of lavish flower arrangements. The precision and delicacy of his work were widely esteemed during his lifetime, and he enjoyed the notable patronage of the Elector of Saxony, Prince William of Hesse, the Dukes of Orleans and Mecklenburg, and Sir Robert Walpole amongst others.

Johannes 'Jan' Kip (1653 - 1722) was a Dutch draughtsman, engraver, and print dealer who was active in England, after producing works for the court of William of Orange in Amsterdam. Following the Glorious Revolution of 1688, Kip accompanied the Court to England and settled in Westminster, where he conducted a thriving print selling business from his house in St. John's Street. He also worked for various London publishers producing engravings, largely for book illustrations. His most important works were the execution of the illustrations for *Britannia Illustrata*, 1708, *The Ancient and Present State of Gloucestershire*, 1712, and *Le Nouveau Theatre de la Grande Bretagne*, 1715. His attractive and informative bird's-eye views of English country seats for the *Britannia Illustrata* were originally created in collaboration with fellow Dutch artist, Leonard Knyff, with Knyff creating the drawings, and Kip the etchings. As the project developed, however, Kip created his own drawings and etchings.

Godfrey Kneller, 1st Baronet (1646-1723) was the leading portrait painter in England during the late 17th and early 18th centuries, and was court painter to British monarchs from Charles II to George I. His major works include The Chinese Convert (1687) a series of four portraits of Isaac Newton painted at various junctures of the latter's life, a series of ten reigning European monarchs, including King Louis XIV of France, over 40 "Kit-cat portraits" of members of the Kit-Cat Club and ten "beauties" of the court of William III, to match a similar series of ten beauties of the court of Charles II painted by his predecessor as court painter, Sir Peter Lely.

Robert Laurie (c.1755-1836) was a British engraver, mezzotint artist, and publisher. In 1776, he was awarded a prize by the Society of Arts for the invention of a method of producing colour-printed mezzotints. Laurie succeeded the publisher Robert Sayer after the latter's death in 1794, and, in partnership with James Whittle, continued Sayer's prolific and well-established business on the Fleet Street, issuing prints, maps, illustrated books, charts, and nautical works. Following Laurie's retirement in 1812, Whittle continued in business with his former partner's son, Richard Holmes Laurie, who gained sole ownership of the business in 1818 with the death of Whittle.

David Loggan (1635-1692), artist and engraver, was born at Danzig in 1635. He may have learnt the art of engraving from Simon van den Passe in Denmark and from Hendrik Hondius in the Netherlands. Loggan followed Hondius's sons to England in about 1653, and by 1665 he was residing at Nuffield, near Oxford, and had made the acquaintance of the antiquarian Anthony Wood. On 30 March 1669 he was appointed Engraver to the University of Oxford, with an annual salary of twenty shillings. He married a daughter of Robert Jordan, Esq. of Kencote Hall in Oxfordshire in 1671, and in 1672 they had a son, John Loggan, who later graduated from Trinity College. The marriage probably produced another son, William Loggan, about whom little is known except that he was responsible for a satirical print of Father Peters and the Jesuits, published in 1681. David Loggan took up residence in Holywell in about 1671, prior to matriculating at the University. In 1675 he was naturalised as an Englishman. The remainder of his life was spent mostly in London, where he worked as an agent and art dealer, and as Engraver to the University of Cambridge, a position he attained in 1690, two years before his death. Loggan's two great works were a series of architectural bird's eye plans of the colleges and public buildings of Oxford and Cambridge, the *Oxonia Illustrata*, published in 1675, and its rarer sister *Cantabrigia Illustrata*, which appeared at some point previous to 1690. Following Loggan's death, the plates were acquired and reprinted by Henry Overton in 1705 and c.1710 respectively.

Samuel Francis Marryat, (1826 - 1855), was the fourth son of novelist Captain Frederick Marryat and Catherine Shairp. Educated in Paris and later in Wimbledon, London, he followed his family's naval tradition by joining the Royal Navy. From 1843 to 1847, he served aboard HMS Samarang on a surveying expedition in the East Indies, later publishing Borneo and the Eastern Archipelago, illustrated with his own sketches. In 1848, Marryat travelled to California during the Gold Rush, witnessing the Great Fire of San Francisco in 1850. His experiences were recorded in Mountains and Molehills, or Recollections of a Burnt Journal, published posthumously in 1855. A second visit to California left him seriously ill after contracting yellow fever, and though he recovered, his health deteriorated due to tuberculosis. He married Frances Alice Turner in London in 1854 and mentioned "infant children" in his will, though only one, Francis Henry Marryat, born in 1850, appears to have survived. He died at Mercer Lodge, Kensington Gore, London, in 1855, aged just 29.

Theodoor van Merlen (1609 - 1672) was a Flemish publisher and printmaker, and came from a family of engravers and publishers who were active in Antwerp and Paris. Although there were three men named Theodoor van Merlen active at the same time, there is no attempt made by the BM to distinguish between, following Hollstein which combines them.

Guiseppe Maria Mitelli (c. 1634-1718) was born in Bologna, the son of painter Agostino Mitelli I (1609-1660) and father of the etcher Agostino Mitelli II (1671-1696). Mitelli was an etcher, painter, and sculptor. He studied with several important Bolognese painters and was one of the found members of Accademia Clementia in Bologna in 1710. He is most well known for extensive output his etchings which included popular prints such as tarot cards, board games, alphabets but also genre scenes, caricatures, copies of paintings, and depictions of trades people.

Samuel Palmer (1805 – 1881) was a visionary artist and contemporary of William Blake. A key figure in British Romanticism he was also a prolific writer as well as a watercolourist, etcher and printmaker. Palmer is best known for his early works executed at Shoreham where he lived between 1826 to 1835. Introduced to William Blake by John Linnel (whose daughter he would later marry) Palmer and artists George Richmond and Edward Calvert formed a group named *The Ancients* who were characterised by their admiration for the work of William Blake and their attraction to archaism in art.

Like many great artists, it was not until after death that the works of Samuel Palmer were rediscovered and finally afforded the attention they deserved. Although his watercolours were popular in England at the time, Palmer struggled financially throughout his life time and had to divert much of his attentions to teaching to support himself and his wife, Hannah Linnel. After his death in 1881, Samuel Palmer was largely forgotten, his surviving son, Alfred Herbert Palmer, even went as far as to burn a large portion of his fathers work in 1901, stating that: "Knowing that no one would be able to make head or tail of what I burnt; I wished to save it from a more humiliating fate".
In 1926 Martin Hardie curated a show at the Victoria and Albert Museum entitled *Drawings, Etchings and Woodcuts made by Samuel Palmer and other Disciples of William Blake*. This kick-started the revival of interest in Palmer's work which subsequent retrospective exhibitions and publications have continuously reinforced throughout the rest of the 20th century. The Shoreham work in particular has had a notable influence on several important 20th century artists such as Frederick Landseer Griggs, Robin Tanner, Graham Sutherland, Paul Drury and Eric Ravilious.

Giovanni Battista (also Giambattista) **Piranesi** (1720 – 1778) was an Italian artist famous for his etchings of Rome and of fictitious and atmospheric "prisons" (the *Carceri d'Invenzione*). He was a major Italian printmaker, architect and antiquarian. The son of a Venetian master builder, he studied architecture and stage design, through which he became familiar with Illusionism. During the 1740's, when Rome was emerging as the centre of Neoclassicism, Piranesi began his lifelong obsession with the city's architecture. He was taught to etch by Giuseppe Vasi and this became the medium for which he was best known.

Simon François Ravenet I (1706 - 1774) was a French engraver and publisher. He was born in Paris, where he studied engraving under Jacques-Philippe Le Bas. Ravenet began engraving Jean-Baptiste Massé's '*Grande Galerie de Versailles*' in 1731, and was still labouring on the commission when in 1743, he was brought to London by William Hogarth to work on the '*Marriage à la Mode*' series. He then remained in Britain for the rest of his career where he made additional prints for Hogarth such as '*The Good Samaritan*,' and the '*Pool of Bethesda*'. He was also employed by John Boydell, and engraved his '*Collection of Prints from the most Capital Paintings in England*' between the years of 1763-72. Ravenet, together with F. Vivares, and V. M. Picot, was instrumental in the revival of engraving in England, and founded an important school for the form in London.

Joshua Reynolds (1723-1792) was one of the most important figures of the eighteenth century art world. He was the first President of the Royal Academy and Britain's leading portrait painter. Through a series of lectures on the *Discourses on Art* at the Royal Academy he defined the style later known as the *Grand Manner*, an idealised Classical aesthetic. He had a profound impact on the theory and practice of art and helped to raise the status of portrait painting into the realm of fine art. A flamboyant socialite, Reynolds used his social contacts to promote himself and advance his career becoming one of the most prominent portrait painters of the period.

Hyacinthe Rigaud (1659 - 1743) was a French baroque painter. Although of Catalan origin, Rigaud's career was focused in Paris.

David Roberts RA (24 October 1796 – 25 November 1864) was born in Stockbridge near Edinburgh, and at the early age of 10 apprenticed to Gavin Buego, a house painter. He continued to work for Buego after his apprenticeship had been completed, carrying out work on imitation stonework and panelling at Scone Palace and Abercairney Abbey. By 1818 Roberts had become assistant scene painter at the Pantheon theatre in Edinburgh, moving on to work in theatres in Glasgow and finally in late 1821 to Drury Lane theatre in London, where he worked with Clarkson Stanfield. Both artists exhibited at the Society of British Artists, Royal Academy and British Institution, and by 1830 Roberts was firmly established as a topographical artist and was able to give up his theatre work. In these early years he toured the continent and Scotland, and in 1832-33 visited Spain. In 1838 he made plans for his journey to the Near East, inspired by a love of artistic adventure; departing in August 1839 for Alexandria, he spent the remaining part of the year in Cairo, visiting the numerous tombs and sites. In February of the following year he set out to cross the desert for the Holy Land by way of Suez, Mount Sinai and Petra arriving in Gaza, and then on to Jerusalem, concluding his tour spending several months visiting the biblical sites of the Holy Land, and finally returning to England at the end of 1839. The drawings of his tour were submitted to F.G. Moon in 1840 who arranged to bring out a work illustrative of Scripture History, paying Roberts £ 3,000 for the copyright of the sketches, and for his labour in supervising Louis Haghe's lithography. Both the exhibition of his original watercolours and the subsequent published work were an immediate success and confirmed his reputation as an architectural and landscape artist of the highest order.

Thomas Rowlandson (1756 - 1827) was an English watercolourist and caricaturist. Born in London, the son of a weaver, Rowlandson studied at the Soho Academy from 1765. On leaving school in 1772, he became a student at the Royal Academy and made the first of many trips to Paris where he may have studied under Jean-Baptiste Pigalle. In 1775 he exhibited the drawing *Dalilah Payeth Sampson a Visit while in Prison at Gaza* at the Royal Academy and two years later received a silver medal for a bas-relief figure. As a printmaker Rowlandson was largely employed by the art publisher Rudolph Ackermann, who in 1809, issued in his *Poetical Magazine The Schoolmaster's Tour*, a series of plates with illustrative verses by Dr. William Combe. Proving popular, the plates were engraved again in 1812 by Rowlandson himself, and issued under the title *The Tour of Dr Syntax in Search of the Picturesque*. By 1813 the series had attained a fifth edition, and was followed in 1820 by *Dr Syntax in Search of Consolation*, and in 1821 by the *Third Tour of Dr Syntax in Search of a Wife*. Rowlandson also illustrated work by Smollett, Goldsmith and Sterne, and for *The Spirit of the Public Journals* (1825), *The English Spy* (1825), and *The Humorist* (1831).

Peter Paul Rubens (1577-1640) was an exponent of the Baroque style, and a pre-eminent artist of the seventeenth century. He was a leading painter of altarpieces, history painting, large-scale decorations and landscapes. Born in Germany, Rubens moved to Antwerp in around 1588, where he trained with Otto van Veen. He travelled in Italy between 1600 and 1608, where he was influenced by ancient and Italian Renaissance art. In 1609, he became court painter to Archduke Albert and the Infanta Isabella, Governors of the Netherlands for Spain. From 1628 to 1630, Rubens returned to Spain, where he met Velázquez, then came to England. A scholar, collector and diplomat, he was knighted by Philip IV of Spain and Charles I of England.

Paul Sandby (1731-1809) was a British watercolourist and printmaker. Born in Nottingham, he moved to London in 1745 where he joined his older brother, Thomas Sandby, at the topographical drawing room of the Board of Ordnance, at the Tower of London. He played an important part in the survey of the Scottish Highlands after the Jacobite Rebellion. From the 1750s he was involved in the campaign to found the Royal Academy. In 1768 he was appointed drawing master to the Royal Military Academy at Woolwich. He made a number of satirical etchings, notably against Hogarth in 1753-4 and the early 1760s. He often collaborated with his brother in providing figures for topographical watercolours. He learned aquatint from Burdett in December 1773.

Robert Sayer (1725-1794) was a major British publisher and seller of prints and maps. Based at the Golden Buck, Fleet Street (1748), Sayer became a liveryman of the Stationers' Company in 1753. In 1754 he married Dorothy Carlos (d.1774). In 1760 he moved from the Golden Buck to a premises in Fleet Street. At various times he took over the stock of Herman Moll, John Senex, John Rocque and Thomas Jefferys, and probably also took over the stock of Henry Overton II in the 1760s. By the mid-1760s he was becoming increasingly successful, setting up a manufactory for prints, maps and charts in Bolt Court near Fleet Street. In 1780, he married his second wife, Alice Longfield with whom he appears in a painting by Zoffany. Between 1774 and 1784 the business traded as Sayer & Bennett, the partnership ending when Bennett suffered a mental collapse. Thereafter, until Sayer's death in 1794, the company was named Sayer & Co. or Robert Sayer & Co., probably a reference to his assistants Robert Laurie and James Whittle. From 1794 until 1812 the business traded as Laurie & Whittle, Sayer having left the pair a twenty-one year lease on the shop and on the Bolt Court premises, as well as an option to acquire stock and equipment at £5,000, payable over three years. Sayer's son, James, never seems to have been involved in the business.

Lukas Schnitzer (c.1600 - 1671) was a German painter, etcher, and engraver. Little is known of his life, from 1636 he worked in Nuremberg for the printers and publishers Paulus Fürst, Johann Hoffmann, and David Funck.

Frank Short (1857 - 1945) was born in Stourbridge, Worcestershire. He trained as an engineer but abandoned this career for art. He studied at South Kensington (later the Royal College of Art) and Westminster Schools of Art, London. He won gold medals at the Paris Salon for engraving and from 1891, until his retirement in 1924, he taught engraving at the Royal College of Art. The discipline he required from his students was largely responsible for the excellence of British etchings in the inter-war period. From 1910 to 1939 he was President of the Royal Society of Painter-Etchers, and in this capacity he was awarded a knighthood. In all, he produced some 209 etchings and drypoints and his subject matter included seascapes and foreshores from around Bosham and Rye in Sussex, the Mersey in the North West of England, Polperro and Seaford in Cornwall, as well as views in Holland. He worked directly from nature onto the plate which as the artist Martin Hardie observed makes demands upon the nerves and which gives the line a tremorous quality. His atmospheric nocturnes show something of his admiration for the work of James McNeil Whistler.

John Smith (1652-1743) early British mezzotinter. He was born at Daventry, Northamptonshire, about 1652. He was apprenticed to a painter named Tillet in London, and studied mezzotint engraving under Isaac Beckett and Jan van der Vaardt. He became the favourite engraver of Sir Godfrey Kneller,' whose paintings he extensively reproduced, and in whose house he is said to have lived for some time. He produced some 500 plates, 300 of which are portraits. On giving up business he retired to Northamptonshire, where he died on 17 January 1742 at the age of ninety. He was buried in the churchyard of St Peter's, Northampton, where there was a tablet to his memory and that of his wife Sarah, who died in 1717.

Peter Tillemans (c. 1684–1734) was a Flemish-born painter who became an important figure in early 18th-century English art, particularly known for his sporting scenes and topographical landscapes. Originally from Antwerp, the son of a diamond-cutter, he moved to England in 1708 and gained recognition for his skill in capturing country estates, horse racing, and hunting scenes. Alongside John Wootton and James Seymour, Tillemans helped establish the English school of sporting painting. His work was widely commissioned by aristocrats and collectors, and he contributed over 500 drawings to John Bridges's History of Northamptonshire. Despite chronic asthma, he remained active until his death in Suffolk in 1734.

William Walker (1791 – 1867) was a Scottish engraver. In 1815, Walker went to London and established his reputation by engraving a large plate of Sir Henry Raeburn's equestrian portrait of John Hope, 4th Earl of Hopetoun. In 1829, on his marriage to Elizabeth Reynolds, the famous miniaturist, he settled at 64 Margaret Street, where he resided until his death. Walker's work consists of about one hundred portraits of eminent contemporaries, after various oil painters, chiefly in mezzotint, all of which published by himself.

Jan Wandelaar (1690 - 1759) was a Dutch draughtsman and etcher who was mainly active in Amsterdam. He was believed to have been a pupil of Johannes Jacobsz Folkema, Gilliam van der Gouwen, and Gerard de Lairesse. Wandelaar produced engravings after Jacob Houbraken, as well for Carl Linnaeus' *Hortus Cliffortianus* and Bernhard Siegfried Albinus' *Tabulae sceleti et musculorum corporis humani.*

George Frederic Watts (1817 – 1904) was a popular English Victorian painter and sculptor associated with the Symbolist and Pre-Raphaelite movements. Watts became famous in his lifetime for his allegorical works, such as *Hope* and *Love and Life*. These paintings were intended to form part of an epic symbolic cycle called the *'House of Life*,' in which the emotions and aspirations of life would all be represented in a universal symbolic language. His large allegorical works on universal themes appealed deeply to the Victorians, and he was considered to be the greatest English artist of his age.

Isaac Whood (1689 - c. 1752) was an English artist most known for his oil painting portraits, often compared to the work of Godfrey Kneller.

George Moutard Woodward (1760 – 1809) was an English amateur caricaturist and humorous writer. Nicknamed 'Mustard George', Woodward had a somewhat crude but energetic style. Widely published in the Caricature magazine and elsewhere, his drawings were nearly all etched by others, primarily Thomas Rowlandson, but also Charles Williams and Isaac Cruikshank. He was described by Dorothy George as 'an very considerable figure in caricature: he was original, prolific and varied'.

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